

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN ART AND INDUSTRIAL WORK

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XIV CENTURY ITALIAN BROCADE. REPRODUCED FROM A PHOTOGRAPH LOANED BY MISS JEAN CORSER, LONGWOOD HIGH SCHOOL OF COMMERCE, CLEVELAND, OHIO. THE MOTIFS AND ARRANGEMENT OF THEME IN PATTERN IN THIS BROCADE WERE OBVIOUSLY SUGGESTED BY TEXTILES OF THE EAST, THE PATTERN FOLLOWED THE WEAVING CRAFT IN ITS TRAVELS

THE SCHOOL ARTS MAGAZINE

VOL. XVIII, NO. 5

...

JANUARY, 1919

Nature Versus Design

ELLSWORTH WOODWARD

Director of Art, Newcomb College, New Orleans, La.

OF DESIGN and the things that depend for their success upon the designer's art, we have made a failure. Moreover there appears scant prospect for improvement until we realize that design is not nature, and that it has no life nor reason for life aside from the part it has in determining the appearance of some constructed thing. Whether the design be for textiles, for metal, wood, or zincplate, it has no value until it conforms to the technique of that craft and will work without apology for misfit.

So long as design is taught as a subject by itself and by those unfamiliar with the processes by which pattern is transformed into reality of substance, we will lack the necessary bridge between the school and the work-shop. So long as we are tyrannized over by nature forms, we will rarely, if ever, achieve Art, however ingenious the achievement may be.

Even when nature has been clubbed into submission and consents to "fill space" beauty, the thing we are after, mostly eludes us. Comparing our results with any genuine thing to be seen in the Museum or well illustrated books, the revelation is pitiful.

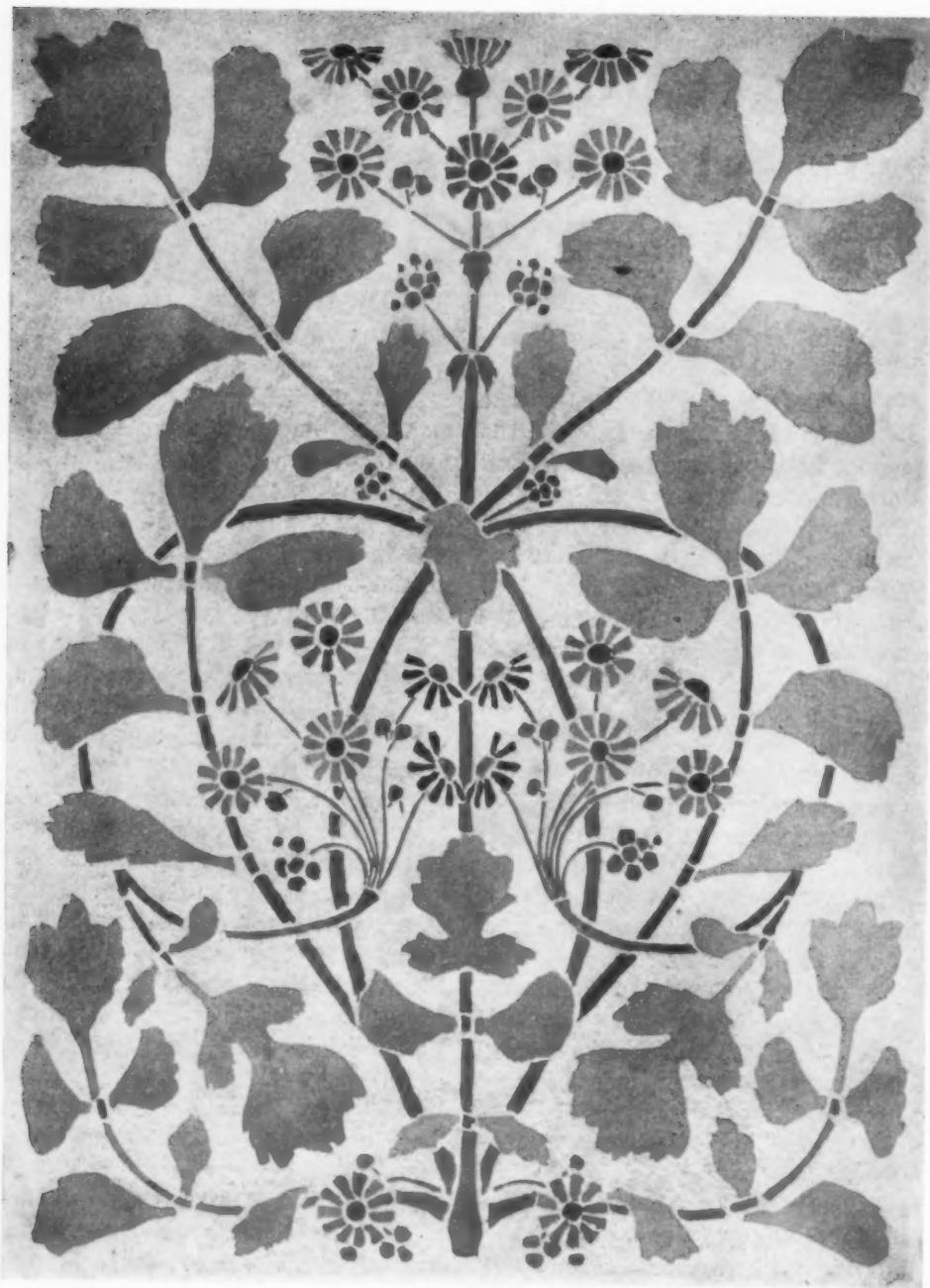
Is it because we know too much or not enough?

Study any design of a good period. Our hasty judgment tells us that the forms are "badly drawn"; but the disconcerting fact remains that it is lovely beyond our powers of analysis and so serenely superior to our productions that despair would claim us, were it not that after all we are kin to those revered ancients and find the mere quest for beauty a happy and stimulating privilege. The bitterness of failure passes and the impulse to strive is constantly renewed.

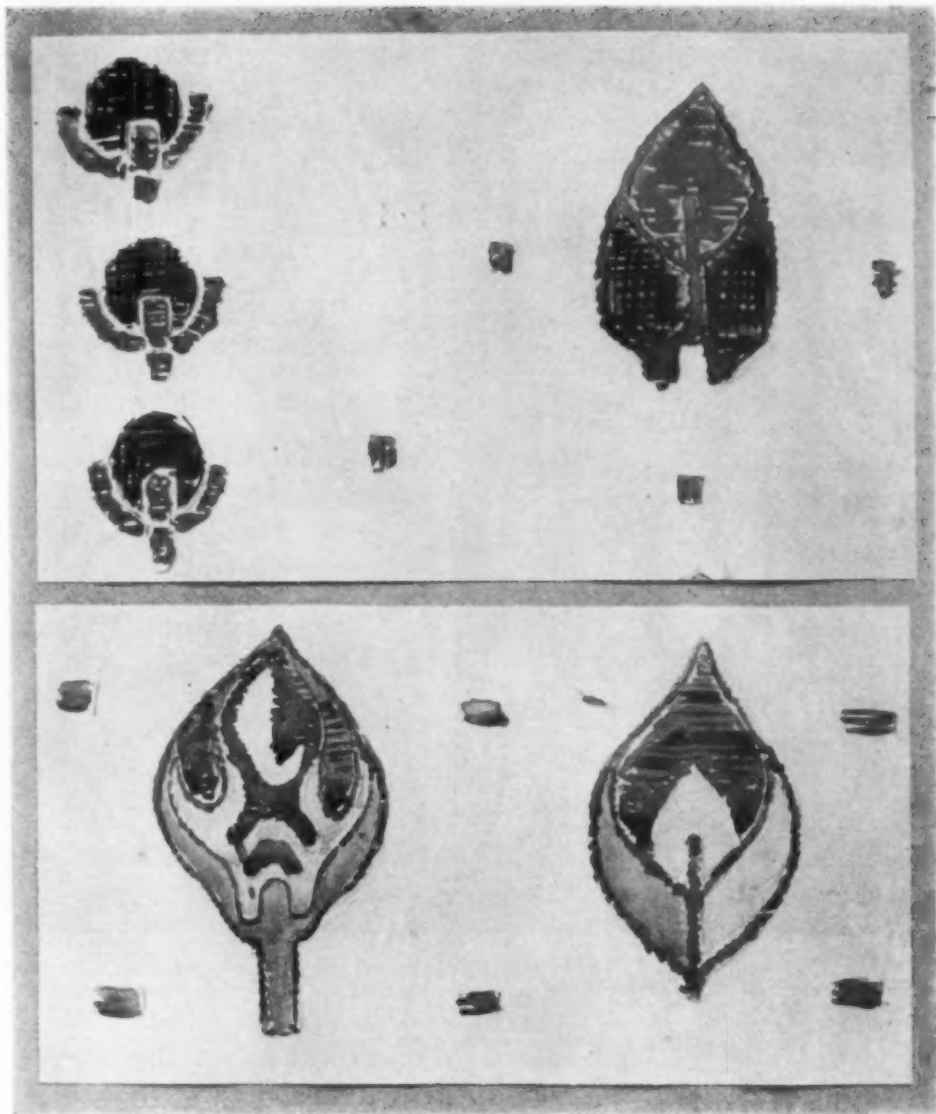
But don't let the impulse follow the track which has already led to failure. If we really believe the museums hold better examples of artistic production than our own, why not go to school to the museum collections. It is here that the most eloquent of criticisms may be had. It was to this end that collections were formed. If the museum is not at hand (many of us must teach and study far apart from such advantages) lose no time in beginning your own collection.

Books, photographs, color productions, in these fortunate latter days, carry first aid to the provincial struggler of a nature only a little less helpful than originals.

These reflections spring from the consciousness of the intimate help



A TYPE OF DESIGN THAT IS UNINTERESTING BECAUSE OF ITS EXTREME NATURALISM. A SELF-CONSCIOUS DESIRE TO VIOLATE NO PROPORTION OF NATURE OR BISYMMETRIC BALANCE OF GRACEFUL CURVES BETRAYED THIS DESIGNER INTO THE HELPLESS COMMONPLACE



ANCIENT EGYPTIAN EMBROIDERIES SKETCHED IN THE INDUSTRIAL ART MUSEUM

afforded us at Newcomb by certain old embroideries, brocades, ceramics, and other delectable scraps with which good friends have endowed our school and also with which old teachers of the staff have surrounded themselves.

Study the frontispiece for a moment. Don't merely look at it—study it. In all fine examples of an early time the simple viewpoint and the enforced convention of the process are very obvious. Imitation of nature's forms



REMARKABLY EFFECTIVE FORMS AND COLOR WITH THE LEAST POSSIBLE NATURALISM. PATTERN IS FOREMOST IN THE DESIGNER'S MIND. NATURE FORMS ARE ONLY SUGGESTIONS

does not appear to the designer as at all important. He is content with a symbol which imposes but slight restrictions on his decorative fancy.

When the weaver-designer is called upon to depict the Garden of Paradise, trees, birds, and beasts may appear of equal size and even exchange their colors without prejudice. We are infinitely amused and delighted by his imaginings, but when it comes to doing

it ourselves our sense of fitness prevents us from equal freedom.

Giotto made no bones of depicting the marriage of Joseph and Mary in a temple large enough only for the wedding party, but the more sophisticated Masaccio would not stand for such misproportion of things. What is to be learned from this? Was the simpler nature of the earlier artist acting in ignorance, or was the latter a

victim of self-consciousness? I recall a tapestry in the decoration of which knights and ladies feast from a board quite heedless that the plane is vertical instead of horizontal.

The designer wished to show the rich furnishing and luscious fruits to good advantage. The anacronism from a realistic viewpoint troubled him not at all.

After the sophisticated modern has corrected the perspective and other obvious faults, we have the latter day Gobelin with its thirty thousand different shades and tints of dye to astound us with its imitation of painted canvas. And when this is accomplished, what then? Why, then nine-tenths of the engaging qualities which are the enduring charm of the older weavings will have disappeared.

In the Alcazar at Seville the hopeful society of restorers seeking to rehabilitate the ancient glory of the palace of the Sultans, let the job to

some up-to-date tile factory. Instead of restoring to life the unique loveliness of Moorish tile work they succeeded in getting a good modern bathroom effect. Straight, mechanically perfect edges with perfect drawing of the patterns, succeeded only in emphasizing the hopelessness of the method.

And so we must return to study with anxious care the simpler and more direct methods of the earlier time, praying the while for humility.

Even the untaught Art of the peasants has our respectful attention, for we note that with unconscious charm they have woven into enduring form their joy in color and delight in an unvarnished tale. We learn that the directness with which they have conveyed their emotion is the measure of their Art. There ought to be something in this for us. Perhaps it is that it is in the spirit of nature, not her body, that we find the immortal poet.

"IT IS UNDENIABLY IMPORTANT THAT A STUDENT SHOULD RECOGNIZE AUTHORS AND SCHOOLS BUT UNLESS APPRECIATION OF QUALITY GOES WITH SUCH RECOGNITION VERY LITTLE ART EXPERIENCE HAS BEEN GAINED—ONLY KNOWLEDGE OF ART HISTORY."

—ARTHUR W. DOW

Costume Designing

EUDORA SELLNER

UNDOUBTEDLY a great many of our girl-students who have shown an aptitude for drawing choose fashion-designing for their vocation. The doors to the markets in this field are open wider than they have ever been before, the cry for American products, costumes, "manufactured, designed, and made" in America, creating new demands on a need that has for so long been filled by dictate from overseas.

This intensely feminine field will undoubtedly appeal, calling into play as it does, the greatest ingenuity in the handling of many kinds of materials, the putting together of combinations, the assembling of colors, ornamentation and stitchery placed in the best possible place for them, and finally, the pulling together of the whole, to make of it a garment of beauty as well as of utility.

You who would be successful fashion designers, where will you look for your inspiration and ideas, how begin with the design that you desire shall be distinctive and original?

First of all we must realize that fashion is, after all, an established institution which dictates to a very great extent what shall be worn, when, and where. So by all means go to the standard fashion periodicals, study the line and drapery of the mode, and details of sleeve, neck line, the relation of blouse to skirt, how connected at the waistline, and the various methods of ornamentation. Visit the shops, watch for fashion openings; note what the well-dressed woman wears, for after all she is the final judge on all that is designed and made. Use your pad and

pencil if you must, jot down notes—the merest touch is enough to recall the entire thing to mind—and so store up impressions and ideas, the more jumbled in your mind the better for you, for then the chance is greater that when you begin to sketch the results will be more truly your own original adaptation rather than the actual things you saw. "Genius is absorption and production, not recollection and reproduction."

And now for the inspiration, the spirit that actuates the doing, for I take it you wish to be an artist of fashions, using artists' methods. What could be more prosaic and unsatisfactory than the placing of lines and curves upon something on the paper that resembles the human form! Mr. Arthur Jerome Eddy has written a book saying that Delight is the Soul of Art,—Delight in the thought which is the inspiration, delight in the symbol which is the expression of that thought, and delight in the actual doing, the complete manifestation of that thought, and that what has delighted the maker cannot fail but delight the beholder. Something born of this process would indeed be a work of art. See that you fail not in the possession of this vital factor through the stages of growth, and your productions will indeed be of the things that count.

On the strictly practical plane, let me emphasize the box of samples—little bits of every kind and color of material possible. The larger your collection the greater your chance of finding combinations for harmonious results. It may be you desire a bro-

DESIGNS · SUGGESTED · BY · IMAGINATIVE · SUBJECTS · WATER · MOTIFS



THE MAGIC POOL

Green and
Blue is the
body-color
thru-out:

Whirlpool motif in
deep blues, clear
greens - bright
yellow - Gold
and touches
of

Coral:
Bright green
tassels:



WATER- SPRITE

Clearer turquoise
blue, flounced in
sea-foamy white Tulle
Silver ornamentation
suggesting the
Starfish in design
Beads and touches of
Coral thru-out:

Eudora Sellner:

ORIGINALITY characterizes these designs by Miss Eudora Sellner, whose ingenuity is well known to readers of the SCHOOL ARTS MAGAZINE.

caded material, a plain color material of the main tone in the brocade, and a net or chiffon for sleeves. These pinned onto the sketch you submit, double its interest and value. For this all-important collection, use your utmost ingenuity to the ransacking of not only your own family's scrap-bag, but also those of your friends. On account of the conservation of materials, stores can no longer supply samples as liberally as of old, but if you stated your case, and showed that the dealer might get sales through your sketches, you might succeed in obtaining a collection of sample books of their standard makes. Discovering in your collection several different materials that combine well, would often be impetus enough for the creation of a design. Then there might be the added interest of the suggestion in the color of some beautiful phase or object in Nature, and your creation would have a name. "The Sea" might be a combination of blue and green chiffon, the drapery suggesting a wave movement; possibly the moon glow upon it, bits of gold elusively playing in and out. "Midnight," a bodice and train of black meteor brocaded in silver to suggest the starlight, a skirt of black tulle in deep ruffles, with bits of tulle about the bodice, with this to be worn a sparkling brooch of rhinestones or diamonds. "Water Sprite" the clearest blue, flounced in sea-foamy white tulle, silver-cloth bodice, and coral bead decorations, both to further the idea of the sea, and to complete a most interesting and harmonious color effect. "The Magic Pool" a combination of chiffons, so arranged as to display the motif of the whirlpool, swirls of color. In something like this, which is of softest materials and apt to be worn

in the home, one could be a bit more daring in the use of color, and we might find sea-green, blue-green, ultramarine, sunshine gold, and coral, all, however, so elusively arranged as to truly express the spirit of the magic pool. "Autumn Leaf" needs no enumeration, for the combinations and ratios of color actually found on the leaf are innumerable indeed, and need but the translation into materials. "Crystale" is a beaded chiffon over cream satin, with bits of silver. Visit the bird-house at the zoo for color suggestions. You will find "Cockadillo" two tones of gray, bright warm yellow, with two reddish-orange spots on his yellow head. "Macaw" has Indian red for the head and for the tail; translated into dress the tail makes a wonder of a train, coming as it does from under the bird's feathers of chromo yellow, cerulean blue and peacock blue; the same precisely happens, with these colors flounced down the skirt. "Golden Macaw" has Indian yellow instead of the red, and wings of cerulean blue, peacock blue, and bright green. The spread wings of the bird suggest an innovation, by fastening a bit of the side drapery of sheerest chiffon to the wrist, the hand being raised displays the counterpart of the bird's wing. Then there are a host of others, the Yellow Canary, the Bluebird, and those gorgeous birds—the Parrot and Parakeet, riots of color to delight the eye of the most barbaric in tastes. Of flower and other nature combinations there are, of course, hundreds. These are but a few suggestions. Ingenuity and the realm of the imagination are the solutions to all the demands of mood and fancy. And when we come to consider our other great source, the fathomless



CLEVERLY devised costumes based on gay plumaged birds. The work of Miss Eudora Sellner.
 251 School Arts Magazine, January 1919

and boundless storehouse of historic information, words of advice indeed fail. Go to any museum or library and the most casual survey into the treasures thereof cannot fail to show possibilities. There, for the conscientious seeker who goes with the idea of finding, wonders never cease.

When one has become a bit experienced in the way of it, adaptation is quite simple, and such things as the homespun blouse of the Siberian peasant, with its cross-stitch of red and blue and yellow, and the gorgeously embroidered silk robes of China, and the beaded and fringed skin-coverings of our own Indian tribes, take on new meanings and new possibilities.

Would you succeed in this matter of

designing clothes? Would you compete with the many already established along the way? Then exercise the utmost ingenuity to say the same thing in a different way, a better and more interesting way; fill your mind with all the beauty you can glean from this old world of ours, add a fund of enthusiasm, and dream simple straightforward dreams, for they will reach the farthest. So fill your heart and mind with the beauty of your subject that the results are truly "loved into creation." And if your dreams travel a bit faster than your power to express them into usable form, be patient, the while applying yourself most diligently to the task in hand, and wisdom and ability will grow with the years.

ARTISTIC CREATIVE POWER IS A PRECIOUS THING.
 * * * THE ARTIST IS AS IMPORTANT TO THE
 STATE AS THE LAWYER, ENGINEER, OR FARMER.
 * * * * * INSTEAD OF SEGREGATING THE
 FUTURE ARTIST IN AN ART SCHOOL WHERE HE IS
 OFTEN CUT OFF FROM THE BROADENING IN-
 FLUENCE OF A WIDER EDUCATION WE SHOULD
 DO OUR BEST TO GIVE HIM THAT LIBERAL CUL-
 TURE THAT WILL BEST FIT HIM TO DO HIS
 NOBLEST WORK.

—J. PICKARD

How Shall We Curtain Our Windows?

FLORENCE E. ELLIS

WINDOWS which permit a fine view of nature look best with as little curtaining as possible. Monotony can never be charged to Nature's account. The marvellous drama of the universe is constantly in action and there are no intermissions which require the drawing of a curtain. Some wonderful bit of acting, or a scenic effect which is too valuable to miss, may never come into our experience if curtains shut it out for even a few minutes.

A picture drama, staged by Nature and viewed from an eleventh story window, will live long in the writer's memory. It may be entitled "The Storm." The synopsis is as follows:

Scene 1. Late afternoon. The spire of a stately cathedral rises into a clear and serene sky. The blue waters of a large lake and the roofs of a city form part of the background. Movement of people and vehicles indicate normal city life.

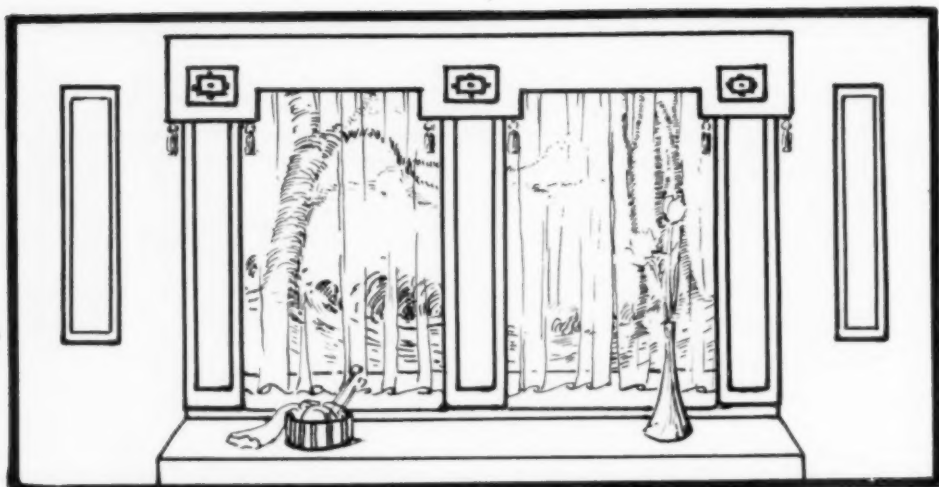
Scene II. The sun is suddenly obscured by clouds tumbling out of the west. Flashes of lightning follow each other with increasing rapidity and vividness. Thunder reverberates with increasing loudness and duration till it seems like a great orchestral accompaniment to the sharp dashes of rain and hail which finally are of such violence and volume that everything in nature but sound and swirling waters is obliterated from sight.

Scene III. The velocity of the wind lessens, the rumblings of thunder grow less frequent and fainter. Obscurity lightens and first the cathedral spire emerges from the gloom, then the roof



THE APPEARANCE OF THIS ILL PROPORTIONED WINDOW WAS CHANGED BY ITS DRAPERIES

tops. Lights in windows and on street cars glow mistily. The rain reluctantly ceases and finally a victorious sun breaks triumphantly through a few belated clouds which race to catch up with those in the caste that are already "on the road." In a few moments movement in the streets shows a return to normal city activity. The episode is over—A magnificent picture play and a delightful entertainment! To



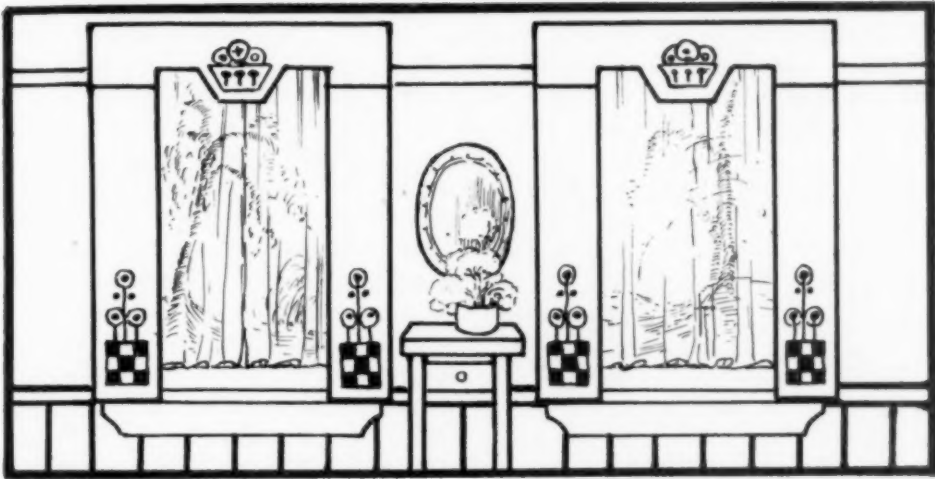
WINDOWS THAT WERE TOO BROAD WERE MADE BETTER PROPORTIONED IN APPEARANCE BY CLOSING IN WITH DRAPERIES THAT EMPHASIZED THE VERTICAL OF SHAPES AND SPACES

conceal with curtains such a dramatic incident in Nature's perpetual play is almost unpardonable.

It is to be regretted that all windows are not merely framings for beautiful nature pictures. Sometimes the adjacent landscape is uninteresting. In the case of city houses, neighboring windows may be too close for privacy, or street activities may be too confusing for comfort. Fortunately, however, windows with an undesirable outlook may be made so attractive by well planned curtaining that not only are ugly outlooks eliminated but the windows themselves become decorative features in a room. Careful curtaining will also achieve other desirable things. An ugly shaped window can be converted into a seemingly well shaped one—from within, at least. Also, windows that are not in space harmony with the walls of a room may be brought into better relationships. Even the proportions of a room may be altered, if incorrect, to appear more accurate and

therefore, more pleasing. With such opportunity to make or mar at will the appearance of a room, the curtaining of windows obviously becomes an aspect of Interior Decoration that demands careful study and experimentation.

To change the appearance architecturally. If a window is too small for the size of a room it may be both heightened and widened by an arrangement of curtains that covers the casing, with the addition of side hangings and a valance to give extra width and height as required. When either height or width needs lessening the adjustment of curtains to achieve this purpose is somewhat more difficult. Much may be done, however. The length of curtains also modifies the appearance of height and width although they rarely look well when shorter than the window itself,—that is when they end above the sill. The exact length must be a matter of careful decision—it cannot be a matter of prescribed inches.



WINDOWS THAT WERE TOO NARROW AND FAR APART WERE REMEDIED IN APPEARANCE BY DRAPERIES THAT SPREAD AND EMPHASIZED THE HORIZONTAL CONNECTIONS

The pattern of fabrics used as curtaining also influences the apparent proportions of both windows and rooms. Vertically striped effects will increase the tendency to heighten and narrow a window. Pronounced horizontal effects will, of course, produce the opposite result. The eye is always compelled to travel according to the stimulation it receives in any direction by lines or spots. When appropriate patterned fabrics are not available, the needed vertical or horizontal stimulation may be obtained by insertings or bands. If these are of contrasting color to the curtain a very careful study should be made of values and intensities—especially of values—as emphasis in direction of line is increased according to the obviousness and strength of the line. For this reason also aesthetic judgment is needed in deciding whether curtains should hang flat or slightly full.

Values again play a part when the color of the woodwork happens to have

been unfortunately selected and cannot be readily changed. The crowded effect which dark, stained wood produces in a small or half lighted room may be altered by the suggested side curtains and valance treatment. The casings should be covered completely to eliminate the dark bands which often cut a side wall into unattractively shaped panels that dominate unpleasantly. The fabrics chosen should be near the wall in value so that neither vertical nor horizontal stimulation may be too strenuous. Inversely, woodwork too near the wall in tone contributes to an uninteresting monotony of surface and may need a few emphatic vertical or horizontal lines to relieve it. Curtains of a different value will produce this desired effect if well chosen and managed.

The problem of several windows grouped together to form one large area of transparency is an interesting one to solve, also a difficult one. Valances for these types of windows

have become somewhat traditional and are often just the wrong thing to use. The proportions established by these windows with relation to wall, height of ceiling, and size of room should decide their treatment. Often the valance emphasizes too strongly the horizontal length of the window. Often, too, the long repeated oblongs of vertical unconnected curtains are unpleasant. The matter is one for critical experimentation and judgment. It is too important a problem in home planning to permit thoughtless following of mere fashions or adoption of ready-made formulas.

Choice of Materials. Dependence upon the styles set by shops accounts for the general lack of original window treatment. We become familiar with the variety of sheer stuffs, the chintzes, the brocades and velours, etc., that each season sets forth as wares, and we have learned to use them fairly well. It is the unusual and at the same time the beautiful curtaining that is too infrequently seen. As an example:—A cleverly designed set of curtains for

a young girl's chamber was recently exhibited at a French shop in an American city. Sheer white linen was the foundation upon which, close to the top, was placed a large single unit of many parts and colors. This was made of variously dyed linens appliqued by interesting stitchery, each piece being cut away beneath so that when finished a transparency of lovely forms and colors resulted. The curtains were hung flat and when lighted from within or without the effect was beautiful. It is the individual design that goes into a window arrangement—keeping consistency in all things in mind—that counts for a great deal towards an interesting home. Crashes embroidered in linens or silks, for instance, may be as individual as the owner. Why are valances so often merely flounced stuffs? For a dozen reasons they should show a dozen variations of form and embellishment if rooms and windows receive, as they should, the right sort of thought and endeavor when planning a home.

THE PARTHENON IS THE MOST PRECIOUS POSSESSION BEQUEATHED TO US BY THE WONDERFUL GREEKS. LEONARDO AND TITIAN ARE THE MOST REMARKABLE INHABITANTS WHO EVER LIVED IN ITALY. NORTHERN FRANCE HAS NEVER GIVEN ANYTHING FINER TO US THAN HER GOTHIC CATHEDRALS.

—J. PICHARD

Manual Training for the Elementary Grades

EDWARD F. WORST

Supervisor of Elementary Manual Training, Chicago, Ill.

IV.

IT IS very much to be hoped that the suggestion offered in Article III on the combination of wood and ash splints, has convinced at least a few of our teachers that the work may be made interesting and practical as shop problems.

Individuals usually see and enjoy what they have been taught to see. Even though a boy's experience in the handling of materials be ever so limited, sufficient knowledge is gained to quickly discover the various materials in the finished products found in the commercial world, and though not financially able to become the possessor of many works of art he has at least gained sufficient appreciation and knowledge for the well chosen materials used in the construction of art problems found in the numerous first-class show-windows of our large furniture establishments and gift shops to enjoy every one of them.

The writer well remembers his experience in teaching clay modeling to a class of girls and boys in a large city vacation school. The school was located in what is known as a downtown district of the large city. After a brief preliminary talk on the subject of clay the class was allowed to work for thirty minutes uninterrupted in modeling anything they thought could be appropriately made of clay. At the close of this time the various objects modeled were placed along the back edges of the desks to be admired by the individual members of the class.



A WORK BASKET MADE OF WOOD
AND WOVEN ASH SPLINTS

It was found that fifty per cent of the class had modeled cuspidors, twenty-five percent had modeled beer glasses and twenty-five per cent miscellaneous objects. A talk was given the class and attention called to the fact that very fine work might be done in clay. An interest was awakened in what might be made of clay and in less than two weeks most encouraging reports began to come from various members of the class concerning the beautiful work exhibited

ASH SPLINT FURNITURE





A TEA TABLE CONSTRUCTED OF WOOD AND WOVEN ASH SPLINTS

in various shop windows. The truth of the matter was they began to "see" and thoroughly enjoy what they saw.

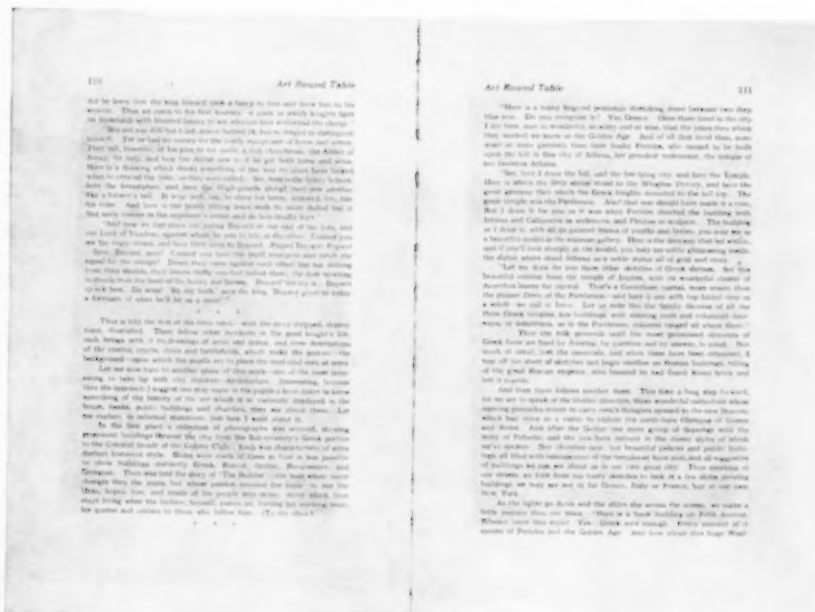
Beautiful products of clay were always in those windows but the untrained eye was unable to detect their beauty. Through the handling of clay for a very limited period of time an appreciation was gained that will remain with many of the members of the above-named class for a lifetime.

To continue the work in ash splint

the tea table shown in Fig. 1 is given as an eighth grade problem. The panels are woven the same as was suggested for the panels of the screen in the November number of this magazine.

The drawings are so complete in themselves that further explanations are unnecessary. Fig. 2 shows the working drawings.

In Fig. 3 is shown a most attractive way in which the ash splint may be used in the construction of a sewing basket.



cry out. The king and queen came in & asked what was wrong with her. She told them all. They were deeply grieved, & very angry. The king consulted his viziers; they said to him: "No, O king! The man is not of this land; it must be somebody who has come hither from abroad. This night also thy daughter will be taken, so tell her to moisten her hand with ink, and lay it on the door of the house when she arrives, leaving the imprint of a hand. To-morrow we shall find the door thus marked, the man will be there, we shall take him and deal with him as thou wilt." So they did thus. That night when she went she blotted the door with her inky hand. In the morning, the surgeon said to the youth: "My son, it will fare ill with us if they discover what we have done; go out & see if the house has not been marked in any way." The young man went out, saw the black hand on the door, and told the surgeon. The latter pronounced some charm, and the imprint of the hand appeared on every door in the city. The vizier gathered a great company, with sticks in their hands, to look for the black hand. He went out, and saw it on his own door; he was astonished and terrified. He went to the king's door, and found the hand there too, and he saw it on every door he passed. He said to the king: "Your daughter went round the whole town last night!" They took counsel

and said: "To-night we must put millet in her kerchief, and make a small hole; wherever she carries it she will leave a track of millet, and to-morrow we shall be able to trace her." So they did this. Next morning the youth went outside, & then told the surgeon: "They have sprinkled millet in our yard." The surgeon performed an incantation, and a swarm of sparrows flew down and ate the millet. When the viziers saw that they had again failed to find out anything, they dressed the maiden as a young man, and sent her round the bazars accompanied by twenty men, telling her: "Wherever thou seest the man, tell these attendants, and they will seize him." They went round & found the youth sitting in the market; the surgeon was not with him. He was taken and carried before the king. The king said: "Bind him to a column, and let all my subjects come and shoot at him, so that he may be torn to pieces!" When the surgeon heard this, he came among the crowd. He was grieved when he saw the youth hanging on the column, & he performed an incantation, so that whenever anybody fired a bullet or an arrow it rebounded, and slew him that shot. A multitude of the army died in this manner. The vizier said to the king: "We cannot hurt this man; let us try some other plan. In the meantime we can shut him up in prison till we decide what to do." The king commanded

PLATE XI. ABOVE, TWIN PAGES. EACH WITH SINGLE PAGE MARGINS, CRUELY SPACED. BELOW, TWIN PAGES FROM "THE BOOK OF WISDOM AND LIES." DESIGNED BY WILLIAM MORRIS, AND PUBLISHED BY THE KELMSCOTT PRESS

Elements of Beauty in Printing

HENRY TURNER BAILEY

Dean of The Cleveland School of Art

V. TWIN-PAGE MARGINS

WE HAVE considered thus far the single sheet, card, or page. The next topic, logically, is the folio presenting to the eye two related areas. In other words, we now pass from the single page to the twin-page.

Any pamphlet or book held open reveals the problem of the twin-page at once. Should the two pages be regarded as separate units each complete in itself, or as halves of one unit each complementing the other?

Plate XI presents this problem concretely. The pages in the upper part of the plate are taken from the annual report of an Art Association. The margins of each page are practically equal, left and right, top and bottom. The result of this mechanical and monotonous spacing is unfortunate. The eye is not pleased, and interest in the text is, therefore, somewhat dissipated. The double-width central blank space separates the text areas so widely that they appear to have lost all connection with each other. This increases the difficulty of the reader in making the transition from page to page. The lower part of the plate shows two pages from "The Book of Wisdom and Lies" printed by William Morris at the Kelmscott Press, in 1894. By bringing the text areas near together, and by adjusting all the margins to establish a rhythmic sequence in their measures, the two pages become an esthetic unit, attractive to the eye and alluring to the mind. At least, such are the suppositions.

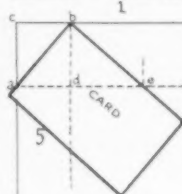
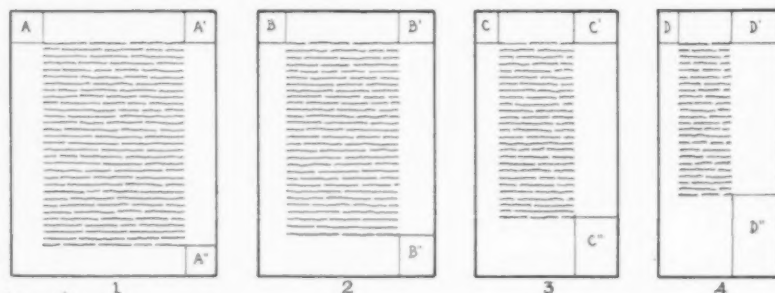
This rhythmic spacing of the twin-page has the sanction of the mediaeval scribes and of the early printers. Its practical value becomes evident at once in reading a vellum bound book which must be held open. The broad margins left and right and below give ample room for thumbs and fingers. Examine an ancient psalter, well thumbed by several generations of the devout, and you will be thankful that the precious illuminated text did not cover the entire page! As a rule it covered about two-fifths of it. In a printed book of the best type proportion of text area to page area is about that of 1 to 2, while in cheap books of the purely commercial type such as mail order catalogs and telephone directories, the text area is frequently so nearly equal to the page area that the proportion is as 17 to 19. It might almost be said that the quality of a book may be judged by its margins. Certainly they reveal the quality of mind possessed by the printer thereof.

The pertinent question now is this: Is there a law for determining rhythmic margins?

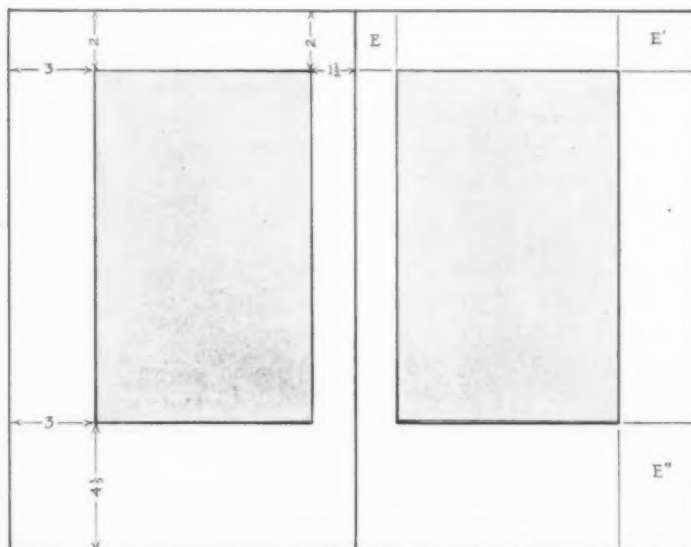
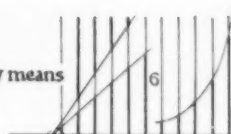
A careful examination of some hundreds of examples of good printing leads me to answer, yes, there is; but like other laws in the aesthetic world, it must not be applied too mechanically.

The law is that of all rhythmic measures, namely, orderly relation or sequence. Orderly relations or sequences may be expressed mathematically thus:

12. TWIN-PAGE MARGINS



- 1 Monotonous marginal measures.
- 2, 3, 4 Rhythmic marginal measures.
- 5 Method of determining rhythms by means of a square cornered card.
- 6 Straight and curved rhythms.



7 A comparison of two methods of determining margins.

PLATE XII. AS A MEANS OF TRAINING, AFTER HAVING COLLECTED ILLUSTRATIONS OF TWIN-PAGES, GOOD AND BAD, COMPLETING A 10 X 14 SHEET SIMILAR TO THAT SHOWN AS PLATE XI, MAKE A SHEET LIKE THIS

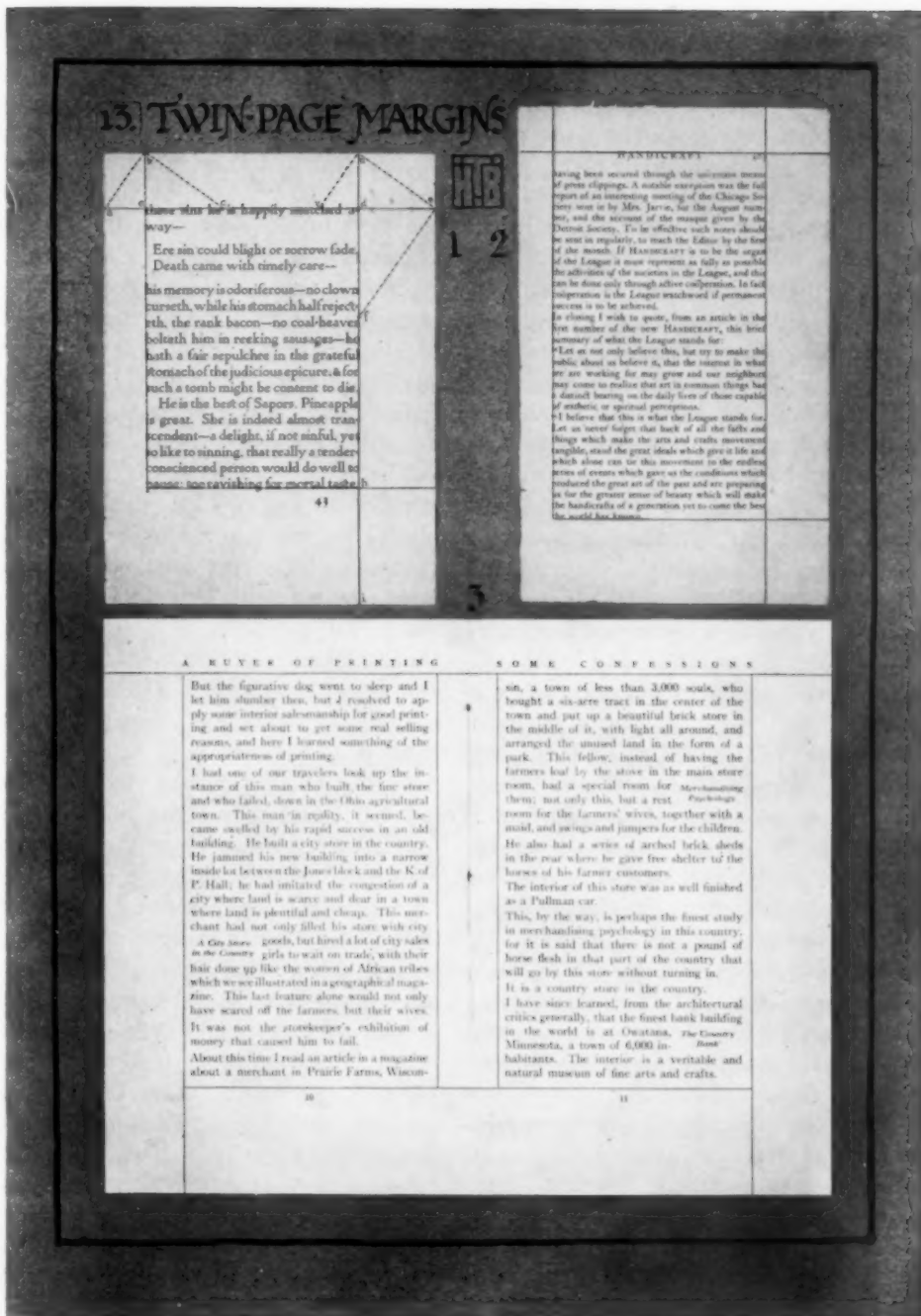


PLATE XIII. MAKE A SHEET SHOWING PAGES BY REPUTABLE PRINTERS ANALYZED FOR MARGINS. TRY TO DETERMINE WHY VARIATIONS FROM THE STANDARD FORM OCCUR, AND WHETHER THEY MAY BE CLASSED AS SUCCESSFUL

1, 2, 3, 4, 5, 6; or 1, 2, 4, 8, 16; or 2, 4, 16, 256. They may be expressed graphically as shown on Plate XII, in Fig. 6. In each case the light parts of the vertical lines, and the dark parts also, form a rhythmic sequence. When the secant is a curve, the dark lines, read from left to right, form what might be called an accelerated rhythm; and the light lines, read from right to left, a retarded rhythm.

Figures 2, 3, and 4, show applications of the law of rhythmic measures. In Fig. 1, where the top and side margins are alike, the corner area A is, of course, a square; hence the other corner areas A' and A'' are also squares. A page so arranged has monotonous marginal measures. But make the slightest difference between the top and left margins and the corner area becomes a rectangle, B, Fig. 2. If the long side of this area B becomes the short side of the next area B', and the long side of that the short side of the third area B'', an orderly sequence is at once established. If the corner area B approaches a square in its proportions, the resulting sequence B, B', B'', has what may be called for convenience a *slow* rhythm. If the corner area has the shape D, the resulting sequence, D, D', D'', has a *quick* rhythm. A little reflection will show that the shape of the corner area C, for example, might have the proportions of the page itself, Fig. 3, in which case all the principal measures involved would fall into one perfectly consistent series of measure.* The slower rhythms are the more formal and dignified and are therefore appropriate to the more serious literary forms. The quicker rhythms are unusual, exciting, and in

the extreme, startling. They are of value chiefly in advertising.

Any rhythm once forecast by the corner unit, such as *a c b d*, Fig. 5, may be easily determined by the use of a square cornered card, always at hand in a print shop. Adjust one edge of the card to the diagonal AB, and the adjacent edge cuts off at *e* the distance *de*, the measure of the long side of the next corner unit. The process repeated upon the next corner unit will determine the long side of the third. See Fig. 1, Plate XIII, where *oc* is repeated as *de*, and *df* is repeated as *hi*.

That the application of this simple law yields what may be called standard results is made evident in Fig. 7, Plate 12. The text area on the left-hand page was adjusted by following the rules laid down by the English authority, Edward Johnston, in his erudite and tasteful volume "Writing, Illuminating and Lettering." On the right hand page the text area was made as near like it as possible following the law of the rhythmic margin. In the original the text areas vary by less than 1-16 inch, and that in width only.

Plate XIII shows three applications of the law. In Fig. 1, the Goudy page, taking the evident mass of the type area, excluding the ascenders and descenders of individual letters, as a basis, the margins conform perfectly to the law. In Fig. 2, by Carl P. Rollins, the margins conform when the actual type mass of the page is taken as a basis. In Fig. 3, pages from an advertising pamphlet entitled "A Buyer of Printing," by the Caxton Company of Cleveland, O., the effect of the whole leads the eye to report that the same law has been observed.

*Such is the case in Fig. 1, Plate 13, a page from "A Dissertation upon Roast Pig" by Charles Lamb, printed by Fred W. and Bertha M. Goudy. Mr. Goudy has a reputation second to none as a typographic designer.

A New Year's Message

ROYAL B. FARNUM

Superintendent, School of Applied and Fine Arts, Mechanics Institute, Rochester, N. Y.

DURING my nine years of constant travel throughout the Empire State it was my fortune to see the development of art education under varied conditions and by many teachers. Some conditions were ideal, others included serious handicaps. Some teachers saw the "light," others lived only from one day to another.

Among those who have the vision and the strength of will to seek for its achievement with slow but sure progress is Miss Kate McCloskey of Saratoga Springs. Think of devoting a whole year to only one idea! I have worked with some teachers who have tried to introduce at least four different things each month.

It is the sane point of view in the task being undertaken which is of great worth in the following article by Miss McCloskey, which might also be entitled, "The Growth of Power through Art Education."

GROWTH OF INDUSTRY

A child demands the drawing forth of his creative power, and much exercising of it, when growing in the art of expression. For the power to create belongs to every healthy child at birth, and only the misfortune of studying under poor directors can deprive him of his gift.

The teaching in the public schools of our country has failed to produce power in the children for expert work, and one of the main sources of this failure can easily be traced to the readiness with which the rich new land gave up its

material to our ancestors for their existence. The easy response of the land led them to become satisfied with surface results which destroyed any chance for them to grow through the work of thorough cultivation for producing. The feeling of satisfaction with success obtained by using short roads, entered organizations formed by us, and of all our organizations, the school systems suffered most. The public school system of Saratoga Springs was not an exception four years ago when we organized a manual arts department in the grades. While the name *drawing* was on every program, there was no evidence of power expressed by the children in the art. In penmanship, there were as many variations in construction and execution of script as there were teachers and pupils.

This state of the absence of any true effort for wholesome progression may have been the best condition for our start, because we had not been working a month when the boys and girls of all classes recognized a power coming to them that they had not experienced before, which brought forth a desire to dig apparently for the fun of seeing just what results could be accomplished. The best results came through our beginning one art at a time. Penmanship was needed first, and when it was advanced so that well-practiced exercises followed directions, problems in drawing and construction were introduced.

One of these exercises involved the interest of both primary and grammar classes. It consisted of working draw-



FIFTH AND SIXTH GRADES. AFGHANS IN THE BACKGROUND WERE KNIT BY BOTH BOYS AND GIRLS. NOTE TWO BOYS LOOKING TOWARD THE CAMERA WHO HAD NOT ACQUIRED SUFFICIENT POWER FOR WORK UNDER ANY CONDITIONS. CONTRAST WITH DIFFERING STRENGTH IN OTHER EXPRESSIONS.

ings, patterns, and sketches of bird cotes developed in school. The construction of the bird houses from these drawings was accomplished in the homes. Eight hundred of the thousand houses built required no remodelling.

All the material for the subject matter of our themes for exercises during the first year, was selected directly from life, so the practice-work was conducted without text. A child can get from a text only a re-enforcement of knowledge already obtained, and for this reason, a textbook is the assistant we call upon last.

The second year found us ready for a text to help promote the work of penmanship. In drawing, we were prepared to practise exercises for line expression. For subject matter in practicing we used the knowledge of the

birds and trees gained the past year, and the work of the conservation of both grew out of these studies. The naked trees were ever at-hand during the winter months and the gradual growing of the foliage in spring afforded a series of drawing in tree expression which possessed some beauty of line and much in development of freehand drawing.

Our schools were rated among the best in penmanship the third year. The struggles of the grammar classes during the movement for power exhibited some sad times. Anxiety to recover from their relaxed state in a short time retarded the work of the boys and girls when trying to get rid of their angles, humps, and bumps acquired by being allowed to sit in sloppy positions for so many years. In



CIRCUS PERFORMERS, SARATOGA SPRINGS, N. Y. SECOND GRADE. (LOWER) HAVING THEIR PICTURES TAKEN. EACH INDIVIDUAL IS CENTERED IN ITSELF. (UPPER) INTEREST OUTSIDE OF SELF

most cases, a child suffered agony during the process of destroying the tenseness enveloping him, and some failed to

regain the power of ease with which they started in life.

The growth developed through the

art of penmanship was an excellent aid in promoting the work in commercial art. The pupils had learned that practicing paid, and were happy in giving time to produce a finished work in drawing. Of course, we allow plenty of time for the working of a problem, sometimes a whole year, and as a rule we give the primary and grammar grades different themes.

A circus gave material for the primary classes to develop one year. This work involved the use of all sorts of expressions which were formed into a unit by the children in June, when they dramatised their knowledge by giving a circus performance. During the same time, the grammar classes organized into societies for the conservation of our natural resources, the work of which was expressed in drawing. The same theme for several classes requires the poor pupils of a higher grade to do their utmost to compete at all with the clever ones of the lower classes. Then, too, the one subject gives a better chance for detecting faults.

The entrance of our country into the war has made it possible not only to use occasionally in all grades a common interest for the expression of an art, but there are times in the Junior Red Cross work, when all the pupils of both primary and secondary schools are working upon the same thought. In our war work we employ the art of penmanship, sending letters to the men at the front and writing patriotic rhymes. Advertising war activities through thousands of announcements and posters is the work of the drawing department. And as we were ready for a new manual art, when we organized for national

duties, the requirement of knitting for the soldiers and sailors caused us to decide upon that art as the one to pursue. The work began in the high school classes and gradually found its way down into the first grade. Both boys and girls entered industriously into the work. The art has come to stay and is so well developed this year that the whole community possesses the knowledge. An industry grew within a year with such varied possibilities for design that its value cannot be measured.

Up to the time of the war, it was necessary for us to hunt for material that would call forth ready responses when the children were to be directed toward an advance step. Today, being tuned to the work of the nation, life moves us into the next step. Sometimes, it is an economic thought that guides us; then again, the thought is simply an expression of beauty. But our work just now involves both. We have completed thousands of posters for the Fourth Liberty Loan. These posters were hung, at the beginning of the drive, in the windows of the school houses and homes, as well as in the shop windows. The designs included the colors of the nations of the Allies and the text was expressed in French, Italian, and English.

In summing up the efforts by which we are growing a spirit of industry for our community, we have concluded that any subject may be used for teaching, but the power which produces the desire to work is grown only when the teaching is accomplished through everlastingly sticking to the underlying principles governing the work.

Possibilities of Cement Handicraft

PEDRO J. LEMOS

Stanford University, California

ADVANCEMENT in the use of cement and concrete is to be noticed every few months. Its possibilities and applications ranging from the smallest tile to the largest building construction are numerous. If our ancestors had been told that a material would be quarried which through simple mixture with water would result in permanent stone-like substance they would have considered it a myth of strange fancy. Yet so gradually have the wonders of cement been developed that we little realize its many vastly important uses in civilization today. So many indeed are its uses that we fairly live in an age of cement and concrete construction.

In cement the teacher of art or manual training has a material adaptable to problems in the primary grades as well as to the advanced classes, and each problem has the added value of being of a material easily secured in any community at a slight cost. The student also is becoming familiar in the handling and use of the most important construction material of this age.

Many students who take up the study of clay-fired pottery are capable of continuing it just so long as they are conveniently located to a firing kiln to make their handiwork permanent. With cement all that is necessary is a few pans, a little cement and sand, some proper color, knowledge of how to handle it, and presto! The kiln is an unnecessary factor to securing beautiful results in permanent colors.

Portland cement is a gray cement

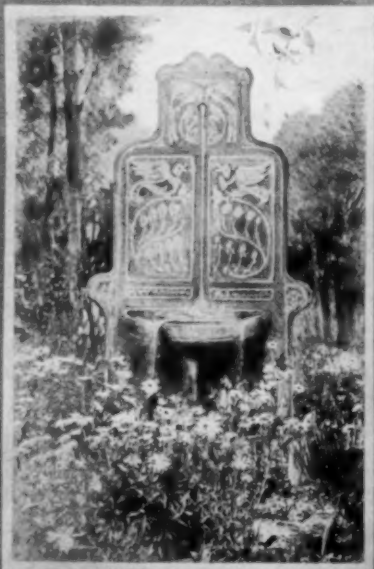
which may be used without sand and is then termed "neat." When used with sand for handicrafts, the sand should be fresh water sand and clean. It is best to use not more than two parts of sand to one of cement. Sifters of different meshes will grade the sand into different finenesses which will result in different finishes. Cement can be made into a putty-like mixture, permitting it to be shaped somewhat like clay, and even when a good proportion of sand is added it can be used dry enough so that bowls and simple masses can be shaped. This mixture will harden like rock but, if taken in about twelve hours, it can be pared and shaped easily to interesting contours. After it is hard it can be placed in water to thoroughly moisten it and then covered with a solution of pure cement to which has been added the color desired as a finish.

White cement is securable and while being a more expensive material it can be used for surfacing tiles, pottery, or garden furniture where a light color is needed; the back or rough parts being filled with the gray cement or concrete.

Modeling wax or clay, and plaster-of-paris are materials which are close allies to cement handicraft and with which the teacher and student should become familiar. The design worked in clay or wax, so largely used by the primary teacher as a temporary handicraft, need not stop at that point when cement may be secured. All that is necessary is to surround the wax tile with oiled paper walls and pour in a mixture of plaster-of-paris. This plaster-



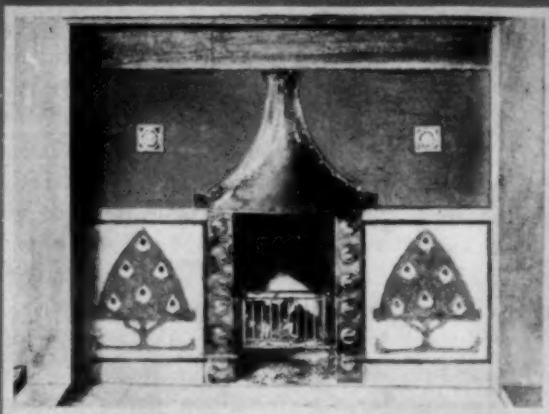
PROBLEMS IN CEMENT BY STUDENTS. 1 TO 3 ARE ELEMENTARY PROBLEMS. 4 TO 13 ARE SECONDARY PROBLEMS. 14 IS A PALETTE KNIFE PAINTING IN COLORED CEMENT. 15 IS A FISH BOWL AND SUN-DIAL MADE IN CEMENT BY THE USE OF A GLUE MOLD.



MEMORIAL FOUNTAIN



BIRD FOUNTAIN



FIREPLACE



FENCE PILLAR

APPLICATION OF CEMENT TILES. CEMENT TILES MAY BE MADE OF ANY SHAPE AND THEN ADDED TO LARGER CEMENT-CONSTRUCTED SURFACES. ABOVE ARE SHOWN INDOOR AND OUTDOOR APPLICATIONS OF CEMENT TILES AS DESIGNED AND APPLIED IN CALIFORNIA BY MR. LEMOS

of-paris mold which is easily released from the wax is then oiled and cement poured into it (the surrounding oiled paper walls being transferred to it) and after a day a cement tile is released. As many more tiles can then be produced as the worker cares to repeat.

Varying colors can make the simplest tile an ever interesting problem. A rosette cut from stiff cardboard can be placed on glass. Blocks of wood may be used to define the tile boundary. Cement is poured onto and over the cardboard rosette. After the cement is hardened the whole tile is lifted up and the cardboard picked out. The tile will have the cardboard pattern left in it. This may be left or cement of another shade put into the pattern and smoothed off as it becomes harder.

Colored cement with the use of colored pebbles and river cobbles securable in so many communities can be used for building fish castles for aquariums, bird fountains, sand castles, and bridges, and other problems that bring joy to the young heart are never-ending in cement and concrete.

In more advanced problems, but still within the grades, there are the tiles made with the addition of mosaics set in semi-moist cement and the use of mother-of-pearl as sparkling bits. Simple bowls and flower boxes and boxes made by combining four tiles by adding bottom and inner walls are good construction problems. Low relief modeled tiles and tiles with raised outline are made permitting color to be added into the cells formed by the raised outline. If this color be added at the right time the color will dry with a glaze making them appear enamelled.

Then in the secondary grades comes the making of vases and more elaborate tiles, as well as book supports, candlesticks, and simple garden furniture. To the advanced student the modeling of figures and casting in cement with the use of glue molds will prove a valuable experience.

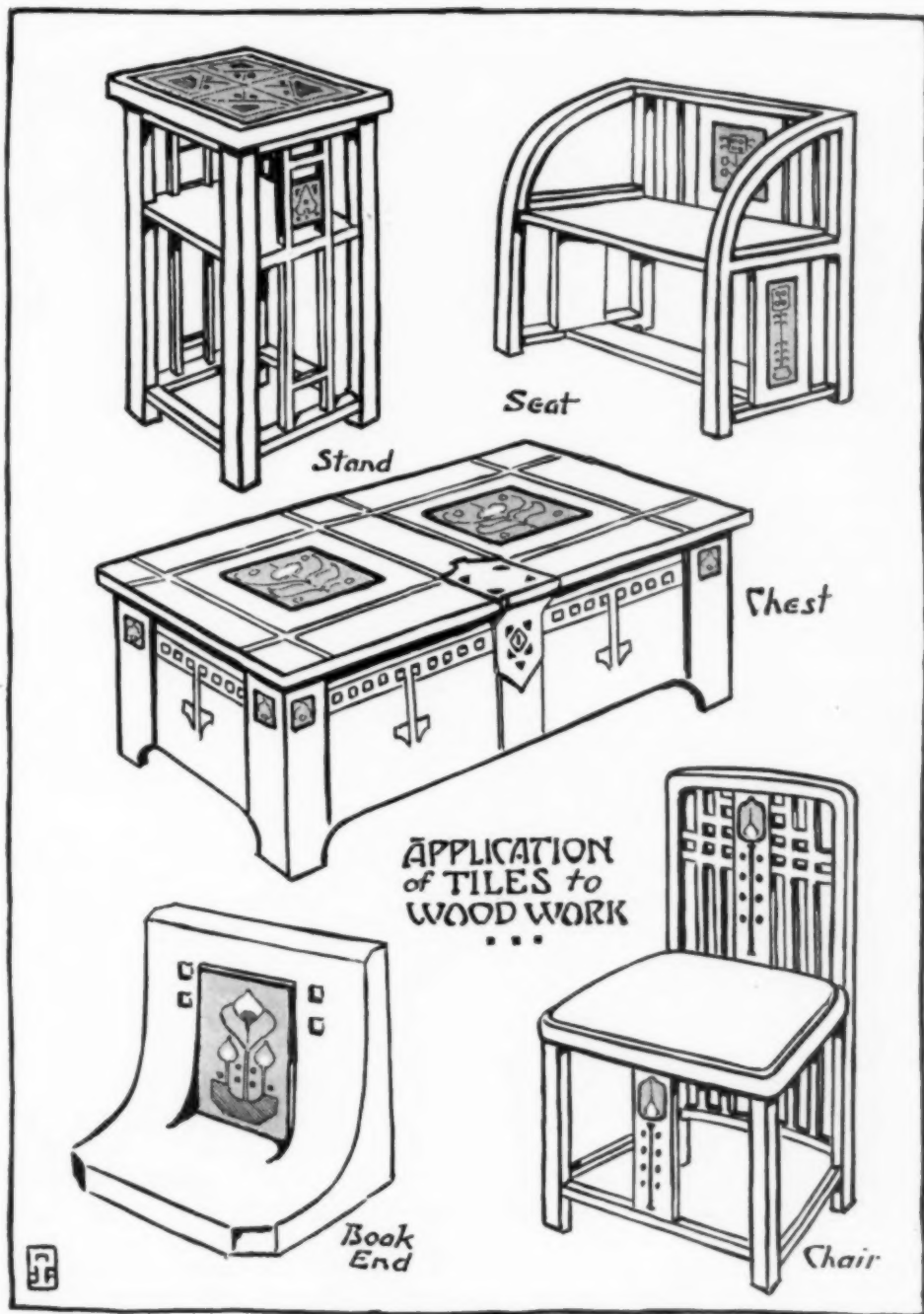
In the making of vases the form can be shaped up in solid clay or formed from a plaster mass. Once such form is perfected, a plaster mold* is made from it and cement vases are then cast from the mold. This is done by pressing in semi-moist cement mixture, if the vase opening is large, or by pouring in a thin mixture and rotating the mold and pouring out the surplus, if the vase opening is small. The mold absorbs enough cement to form the wall of the vase by repeated rotations.

The manual training teacher will find manifold opportunity for the combination of tiles as a surface enrichment to wooden objects as well as practical surfaces for chafing dish stands and other surfaces.

Then, too, cement in colors may be used on a cement slab, as an artist uses paint. Such a painting becomes permanent stone and has great advantages for wall decorations in exposed courts, lobbies, garden walls, and such architectural applications.

With cement the student who becomes in time a home builder or home worker has a material and knowledge available in the simplest surroundings, a material capable of being worked up with equipment secured from the toolshop or kitchen and applied to beautifying his home interior or the outer garden, the public highway or civic buildings.

*The making of plaster molds is described in the SCHOOL ARTS MAGAZINE of November, 1917.



CEMENT TILES AND WOODWORK. SHADED PORTIONS INDICATE TILES. TILES MAY BE MADE OF A HARMONIOUS COLOR AND TEXTURE AND THEN ADDED TO ENRICH WOOD HANDICRAFT. USED WITH RESTRAINT THE COLORED TILES GIVE ALL THE CHARM OF PARQUETRY AND ARE MORE ARTISTIC THAN PAINTED SURFACES. DESIGNED BY PEDRO J. LEMOS

Editorial Outlook

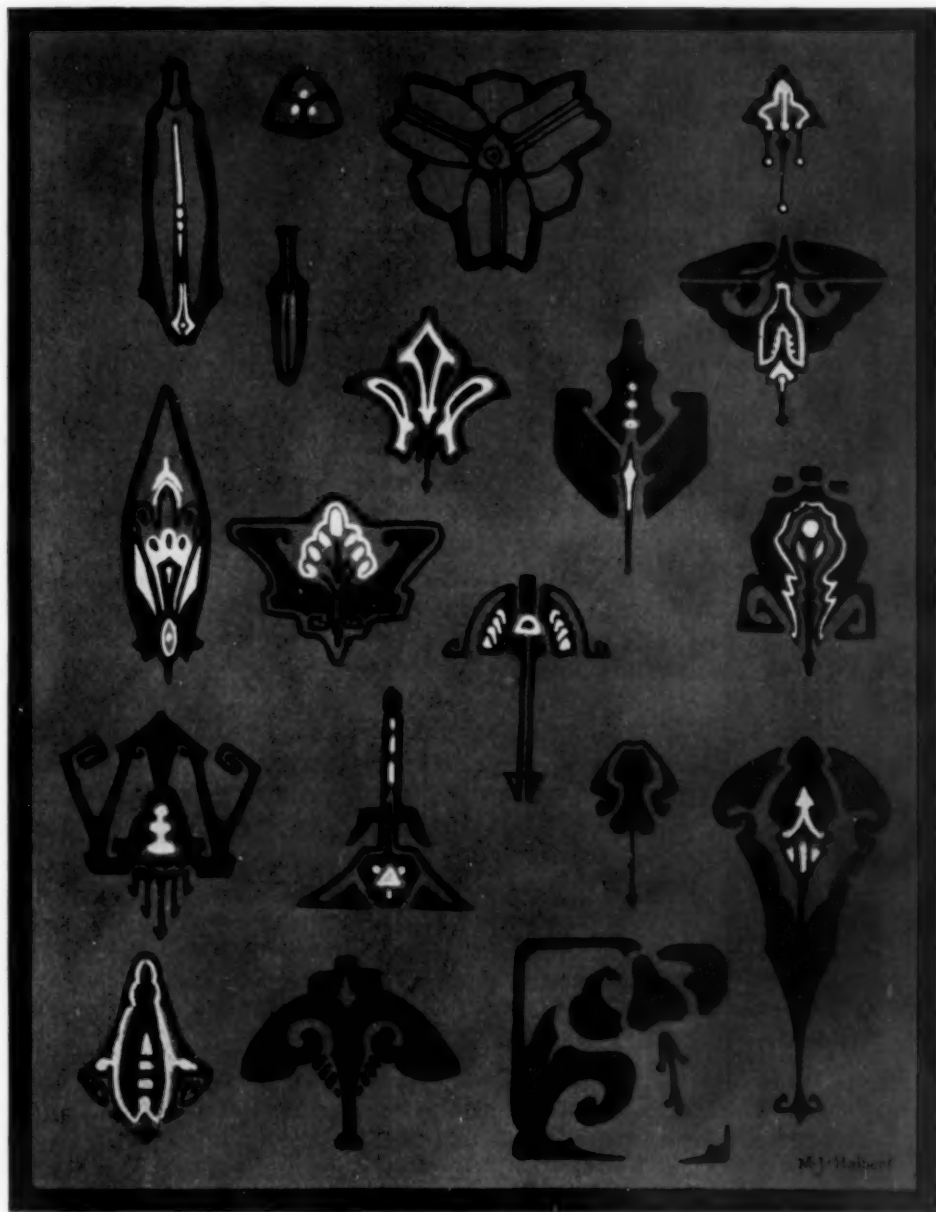
THE new note struck by Destiny for 1919 rings out a call to thought and action unlike any that has sounded before. The need of new methods in Education to meet tentative adjustments while permanent organization is being effected in the political, social, and economic areas of world management, is recognized by all sound thinking people. The need to retain and emphasize fundamentally right purposes in education so that Democracy, while being and when fully accepted by the world, may prove a beneficent as well as a profitable form of government is also recognized. Indeed the latter need becomes paramount in the face of present day difficulties.

The power to penetrate and identify the still partially obscured causes of the war may safely be left to the historians of the future. Those of the various nations involved will interpret the causes as well as the calamity itself, biased by native prejudices perhaps, but impartially enough to create a fair comprehension of the background of human unrest and dissatisfaction against which the dreadful drama was staged. Educators will, of course, welcome their investigations and their judgments as aids in determining future plans and processes. The task that lies before teachers during 1919, however, needs something more than mere historical facts and their meanings, significant though they may be, to guide them. Kinship of spirit—comradeship of aim and effort born of common suffering for a common cause will, by preference,

urge and control their endeavor to achieve a scheme of Education that will be satisfying and suitable to people who have been freed by war and given the chance to gratify that supreme human desire that was best voiced by Whitman when he said "We but level that lift to pass and continue beyond."

Progress—genuine advancement along the way to right and efficient living, includes expression of the Soul of Man as well as deeds done by his mental and physical self. If exercise of the things that belong to the spirit is denied, the ideals of life decay. This thought is sometimes lost in the maze of immediate material needs that surrounds our industrial life. It is the duty of the art teacher to rescue it, to hold it clear, clean, and high in advance of peoples that 1919 sees marching onwards to reach the heights of happiness. The success of American Democracy encouraged the world to try for these heights by her methods. The ideals of America must continue to stimulate the struggle. These were well expressed when America was celebrating the centenary of her freedom when Sidney Lanier wrote:

"Long as thine Art shall love true love,
Long as thy Science truth shall know,
Long as thine Eagle harms no dove,
Long as thy Law by law shall grow,
Long as thy God is God above,
Thy brother every man below,
So long, dear Land of all my love,
Thy name shall shine, thy fame shall glow!"



DESIGN MOTIFS from nature created by Miss Martha J. Halbert at the last summer's session of the Rionido Summer School of Art, California, which is directed by Pedro J. Lemos and Lorenzo P. Latimer. The motifs were derived from the California Lily and were drawn in brush, ink, and Chinese white on gray paper—mediums which train the eye in direction and the hand in firmness. The abstract quality of these interpretations of nature make them specially adaptable to a number of crafts. Textile and jewelry seem to be immediately suggested by their mass arrangements and line rhythms.

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED.

THE FRONTISPIECE which shows a piece of beautiful Italian brocade of the Fourteenth Century serves as a specially appropriate introduction to Mr. Woodward's argument on "Nature versus Design" which follows. The photograph from which this reproduction was made is the work of Miss Jean Corser, Art Instructor at the Longwood High School of Commerce, Cleveland, Ohio. It is one of a series made by her to stimulate her pupils (1) to an appreciation of beauty in pattern; (2) to an understanding of the functioning of nature in pattern; (3) to a realization of the part processes of manufacture play in pattern making; and (4) to a study of the development of pattern by different races, especially when it is influenced by commerce. The purpose of Miss Corser's effort to secure fine examples of historic design and the excellent series she has assembled has aroused considerable attention, if the popularity of these photographs is to be judged by the number of sales made.

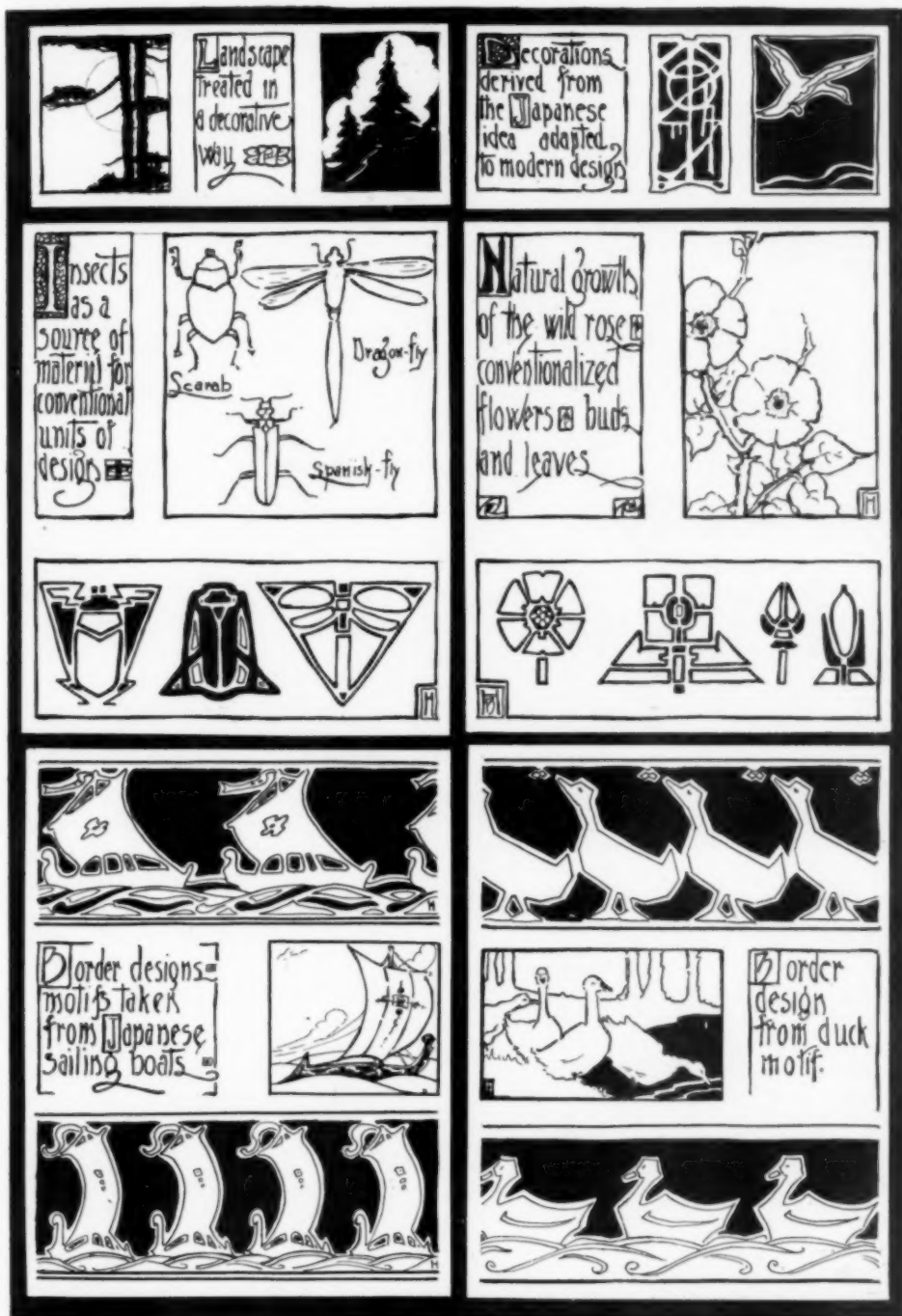
The tendency of today to study the patterns of the primitives has these advantages: It encourages a fresh outlook upon the whole field of design effort; it directs attention to the futility of copying patterns which have been enfeebled by successive generations of mere copyists; it compels *thought* as to the logical direction American creative ability should take; and it prevents undue enthusiasms over "original" designs that are merely modifications of freshly unearthed (literally) decorations made by peoples of a distant and different civilization and out of which these United States with widely varying types of people could never have emerged. If "Why an Assyrian"? then Why an Aztec? The question is not critical, it is merely suggestive.

This exquisite brocade shows a logical evolution in design on the part of a people who were in trade touch with older and finer civilizations. The motifs used are ones that have survived and been adopted as well as adapted from Chinese, Persian, and Byzan-

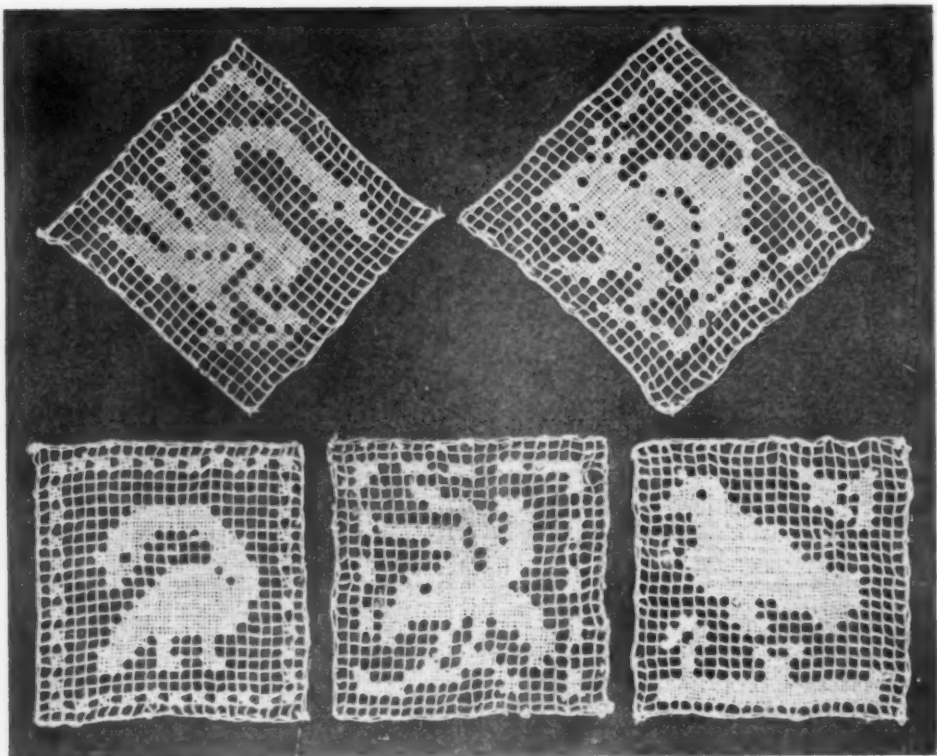
tine origins. Even though the motifs of this brocade are borrowed they are arranged with the wonderful order and rhythm which distinguishes the Art of Medieval Italy and which makes it worthy of the closest study so that in turn our interpretation of nature by means of pattern may survive as a worthwhile art.

DESIGN UNITS of unusual quality that were developed from suggestions given directly by Nature are shown on page 275. Miss M. J. Halbert, a student at the Rionido Summer School of Art in California of which Mr. Pedro J. Lemos and Mr. Lorenzo P. Latimer are Directors, is responsible for these arrangements of Nature's material into fine and uncommon forms. A great variety of possible patterns for decorative purposes, through repetition or combinations of these units, is easily obvious to any student of design. The practical value of a page of units such as these is, therefore, beyond argument. The method and mediums used are worthy of notice. Brush, ink, and Chinese white on gray paper serve their part in training the eye in direction, the hand in firmness, and the mind in shape and space concepts that must be interpreted rapidly if their vigor and originality are to be preserved.

NATURE MOTIFS that suggest by their character a particular stress upon rhythm when being developed into borders are shown on the opposite page. They are the work of Miss Bernadine Hilty of Tacoma, Washington. A sympathy between the selection of a motif and its arrangement is usually stimulating to a fine start towards a successful design. These tree, duck, and boat borders are an excellent illustration of this point. The familiarity of school pupils with the actual facts of the objects in their everyday lives that are being used as bases for decorative inventiveness, serves to keep design a live and absorbing subject.



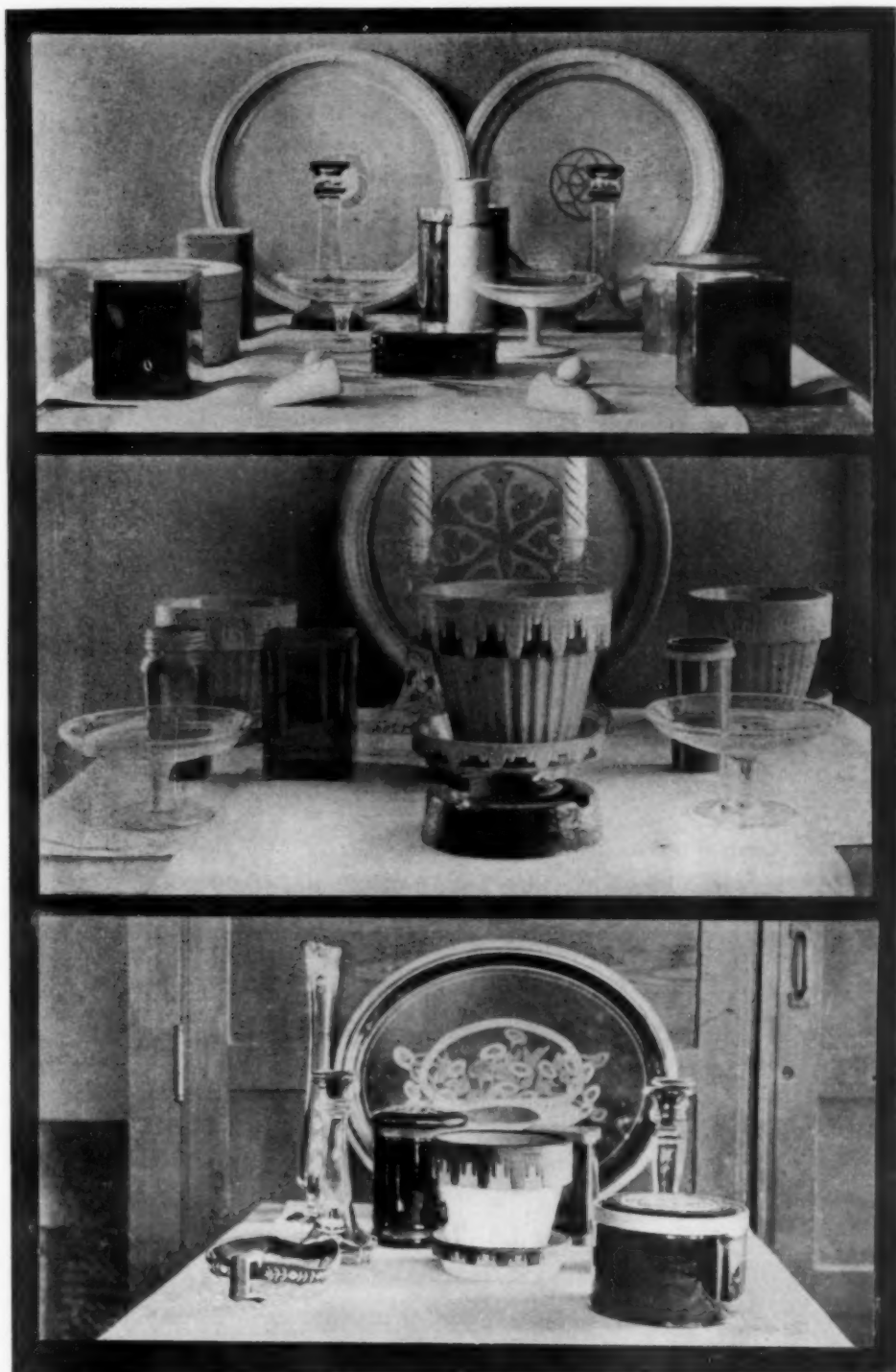
THESE INTERESTING designs came from Miss Bernardine Hilty, Tacoma, Washington.
 277 School Arts Magazine, January 1919



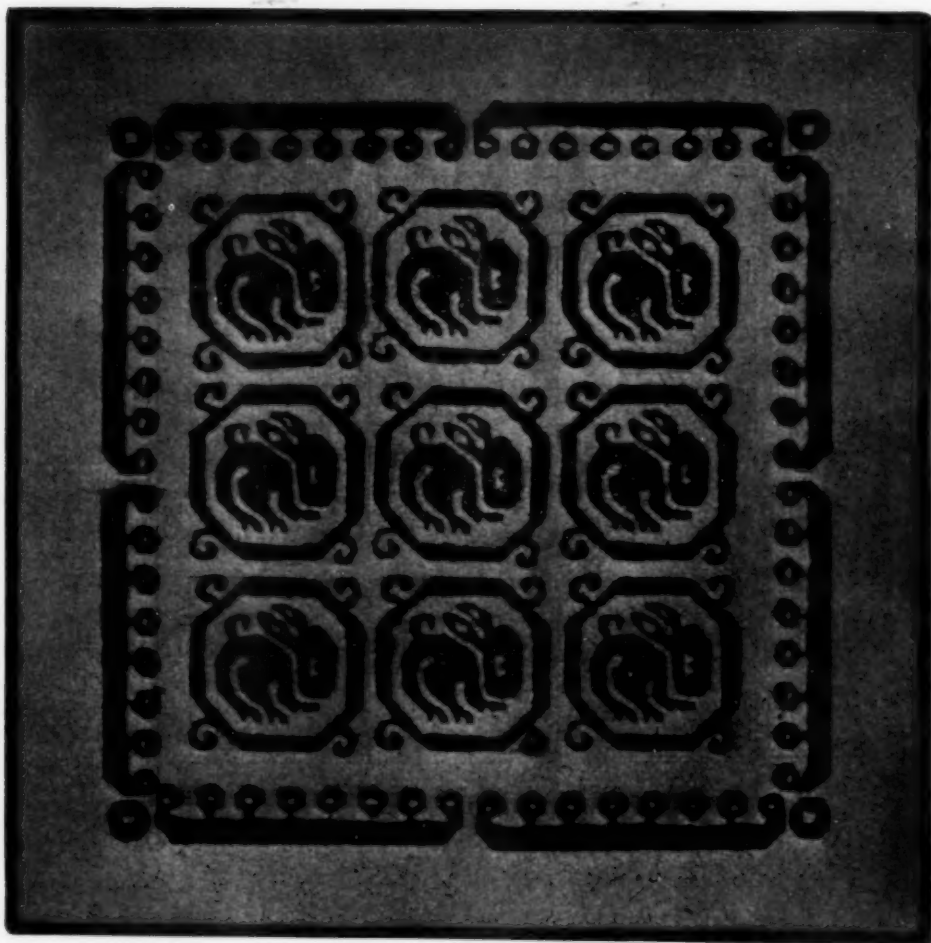
FILET LACE INSERTS PURCHASED IN NAPLES, ITALY, BY MISS COBB FOR USE IN HIGH SCHOOL

FILET LACE INSERTS whose design and craftsmanship are well worth consideration, are reproduced on this page. They belong to a group that were purchased in Naples, Italy, by the Editor for high school use. The simplicity and charm of these bird and animal motifs depend mainly upon the adroit way in which the lace maker has managed to fit them as shapes into the space allowed, and also the superior handling of the handicraft side of the problem. This matter of mass and line arrangement within a definite shape and size is better appreciated when this aspect of pattern making is linked with the actual working out of the design. The mediums of production always limit a pattern of course, but frequently as a sort of compensation they also stimulate to ingenuity in contriving arrangements that result in unexpected attractiveness. Many of the best things in textile designs are the result of happy accidents due to the supposed limitations of materials and processes plus the craftsman's inventiveness and taste in mastering them.

DECORATED OBJECTS that are good in shape and low in cost are shown on the opposite page. An admirable choice of simple, serviceable objects was made by the high school pupils of Madison, Wis., under the guidance of Miss Bernice Oehler who supervises the art instruction. Tin and glass wares that had already served a purpose in the home, such as tea caddies, olive bottles, and sugar shakers, and other wares such as flower pots, candle holders, and trays, that can often be purchased at "Five-and-Ten" shops were converted by the simple medium of enamel paint into objects of charm as well as use. The process is one that can readily be managed by junior or senior high pupils who have had training in the control of a brush and instruction in the principles of design. Usually a first coat of enamel paint is required. This should be very well laid on so as to form a flat smooth surface upon which simple well spaced lines or masses may be painted in grave or gay colors according to the intended use or desired effect.



INEXPENSIVE OBJECTS made beautiful by High School pupils, Madison, Wisconsin.
 279 *School Arts Magazine, January 1919*



TEXTILE DESIGNED AND BLOCK PRINTED BY MISS CLEMENTINE DOUGLAS, DANA HALL, WELLESLEY, MASSACHUSETTS

BLOCK PRINTED TEXTILES that have the charm of old museum pieces will always prove an aesthetic joy as well as a commercial asset to the producer. A Coptic textile stimulated the design planned by Miss Clementine Douglass, Instructor of Art at Dana Hall, Wellesley, Mass., which is reproduced on this page. A single well designed block was cut and repeated in the printing of it so that another simple and interesting pattern resulted in the surface effect. The border consists of one ornamented line block, repeated and held at the corner by the simplest sort of a spot. As usual enhancement by means of stitchery well applied in various rich colors was used.

BUTTERFLY MOTIFS that have been developed with the idea of direct application to definite objects by means of suitable processes are shown on the opposite page. They are the work of Mr. John T. Lemos, Director of Art at the Polytechnic High School of San Francisco, Calif. Perhaps no other nature material has been more abused in pattern-making than the butterfly. Stupid copying of the forms mark many of the designs that have been accepted by commercial houses in the past. When the splendid rhythm that the lines of the butterfly suggests is maintained throughout the abstract interpretations of it, a long stride has been made toward suitable and sympathetic design.



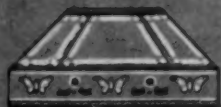
FOR CUT-OUT WORK
such as a LAMP SHADE

- Parts cut out and backed with paper or silk
- Colored with Blue-Green Oil Paints
- Deep Green Oil Paint, small spots Orange

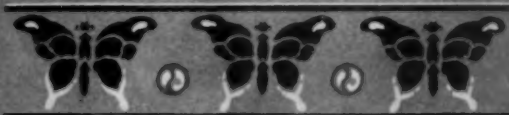


FOR STENCIL WORK
as TABLE RUNNERS, BOOK COVERS, ETC.

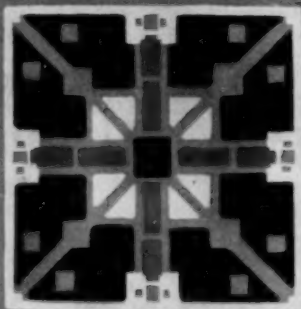
- Outline may be stenciled or embroidered
- Sections cut from the Stencil Paper



LAMP SHADE with CUT-OUT DESIGN
Edges trimmed with Braid



The STENCIL DESIGN used in a BORDER or FRIEZE



FOR A TEA TILE
Could also be worked out in Leather
as a Table Mat.

**FOR
POTTERY**



FOR A LEATHER BOOK END



FOR A FRAME CORNER
in Relief Gesso

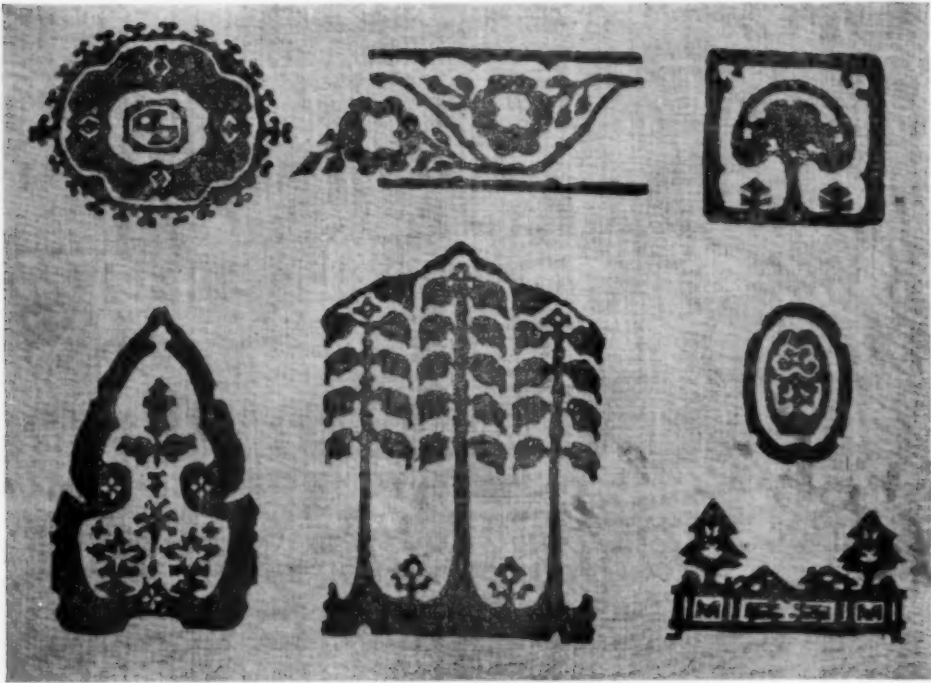


AS A PENDANT
in Jewelry



**A BOOK END done in LEATHER or in
RELIEF GESSO on thin Wood**

APPLICATIONS of the butterfly design to various decorative purposes as thought out by John T. Lemos, Director of Art, Polytechnic High School, San Francisco, California. Monotonous repetition of areas has been avoided and successful management of antennae and wings has been achieved in making these distinctive designs.



BLOCK PRINT UNITS DERIVED FROM NATURE BY MISS MARJORIE BLATCHFORD OF PITTSFIELD, MASS.

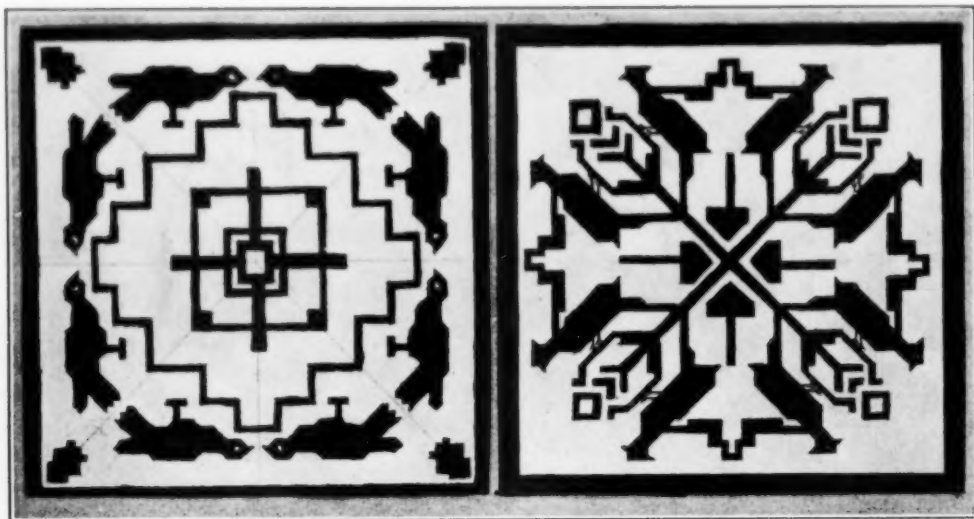
BLOCK PRINT UNITS derived from Nature suggestions and planned for use in a variety of ways are shown on this page. They are a group selected from a large number of equally good designs made by Miss Marjorie Blatchford of Pittsfield, Mass., while a student at the Berkshire Summer School of Art in Monterey, Mass. Ingenuity in combining two or more blocks will often provide a large variety of surface and border patterns that suffice for the decoration of a quantity of things. Variation in the spacing of units or in the uniting of them by simple second blocks has proved most interesting as experimentation and often most profitable in the results obtained.

WAR POSTERS of compelling attractiveness from the advertising and artistic points of view are reproduced on the opposite page. The high school pupils of New Britain, Conn., who are responsible for these posters, have turned out an enormous amount of creditable work under the supervision of Mr. Joseph Wiseltier. The idea back of each poster, the composition of the elements selected to interpret it, the vigorous spotting of light and

dark, the excellence of the lettering and its placing, and the fine quality of the technique involved in the use of Tempera paints have all combined to make the New Britain collection, as a whole, one of the finest in the country. So much time has been given to the problem of posters in our schools during the past two years that some teachers, on first thought, have decided that the general cultural side of Art Education has suffered—that people have plunged into easy writing, as it were, before sentence making has been mastered. If good structure, good drawing, good design, and creditable technique can be achieved by means of a simple essay which expresses a worthy thought, a high enthusiasm and a noble emotion, the chances are that better artistic development results than if these things had been striven for by means of a stupid sentence which may be unrelated to the vital activities and thought of our growing young people. The Poster has been and is serving a cultural as well as a patriotic purpose. It will have to and should surrender its dominance when its motivating importance becomes secondary to more compelling things.



A PAGE of High School Posters that were the crowning success of a series through the grades planned to stimulate thrift for war purposes. Originality, good lettering, excellent spacing, are some of the qualities which combine to make this work of high school students worthy of commendation. Reproduced from photos contributed by Mr. Joseph Wiseltier, Supervisor of Drawing, New Britain, Connecticut.



BIRD MOTIFS ARE USED FOR THESE TILE DESIGNS BY EIGHTH GRADE CHILDREN UNDER MISS EILEEN A. KNOX, BRADDOCK, PA.

TILE AND TRAY DESIGNS that have been evolved through the sketching of birds and the conventionalizing of them upon squared paper by means of ink and brush are reproduced above. They are the work of eighth grade children of Braddock, Pa., who are under the supervision of Miss Eileen A. Knox. When work of this kind is freehand brush drawing the training given in planning a consistent whole as to finished pattern is excellent. The stigmas usually attached to mechanical exactitude or to the slavish following of limiting line need not necessarily happen. Size given and center established it will be easy for children, after a corner has been planned, to count squares and construct the whole design by repeating the corners. The drudgery and possible inaccuracy of tracing is eliminated by this process. Brush work is to be commended for the training it gives in concentration upon the objective of a lesson, in control of hand with regard to direction and stress, and in necessarily deliberate effort to acquire neatness and accuracy. It is true that a great deal of practice is essential to cultivate these mental, manual, and moral qualities that undoubtedly are developed by this process but when time and patience are weighed in the balance with these enduring character building attributes the process seems very much worth while indeed.

A POSTER ALPHABET that is distinguished for its legibility and attractiveness is shown on the opposite page. It is the work of Mr. John T. Lemos, Director of Art at the Polytechnic High School of San Francisco, California. A very special interest in and intensive study of poster designing has developed in the work of Mr. Lemos qualities that make for excellence in the incidentals of the art which total to the advantage of the finished product. Some of the best war posters of recent date have shown that lettering in itself may be satisfactory as a dominant decoration—and in many cases it has proven sufficient. The use of pens for lettering purposes is not at all times convenient as those of suitable size and structure are often more expensive than pupils can afford. Again the brush comes to the fore as a powerful instrument of rapid and accurate achievement. Carefully selected as to size, shape, and flexibility a brush in the hands of a good designer can perform wonders in exact spacing and in correct line. A series of drills in brush handling to acquaint pupils with the possibilities as well as the limitations of this method and to train them in exact directness in the method will be necessary. With this drill should go, of course, sound instruction in good structure, fine spacing and all the other qualities that insure good lettering.

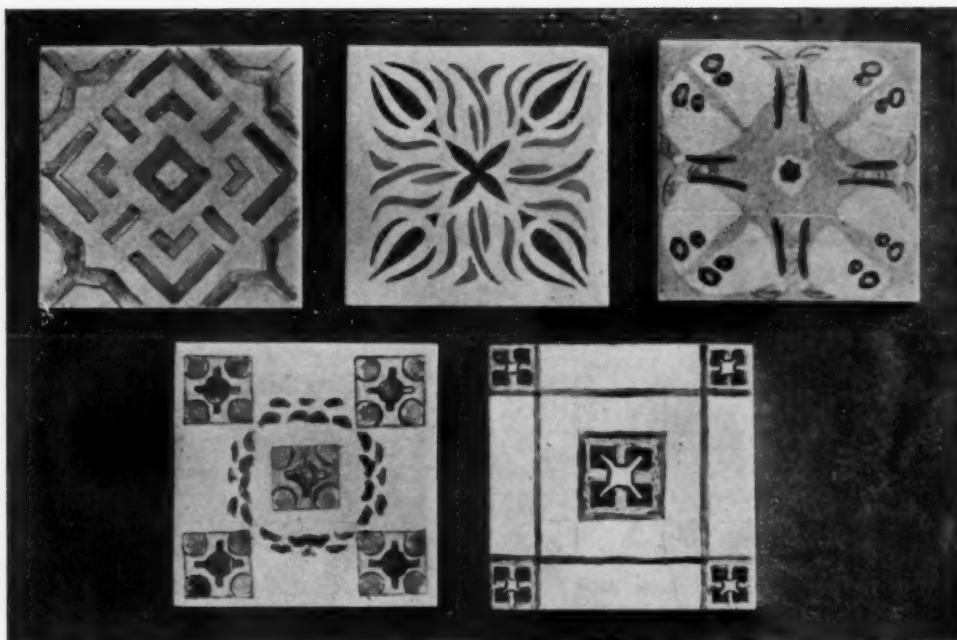
A B C D E F
 G H I J K L
 M N O P Q R
 S T U V W X
 Y Z

1	2	3	4	5
6	7	8	9	0

a b c d e f g h
 i j k l m n o
 p q r s t u v
 w x y z

A GOOD POSTER ALPHABET *by* JOHN T. LEMOS

THIS ALPHABET is well adapted to public school work. While artistic it is so designed as to be easy to execute as the more difficult curved lines have been eliminated as in the O, G, and C.



CERAMIC TILES PRODUCED AT THE VICTORIA SCHOOL OF ART AND DESIGN, HALIFAX, N. S., OF WHICH MR. ARTHUR LISMER IS PRINCIPAL

CERAMIC TILES to be used singly, to be assembled with undecorated ones, or to be repeated into border or surface decorations are shown above. They were produced at the Victoria School of Art and Design in Halifax, Nova Scotia, of which Mr. Arthur Lismer is Principal. In addition to directing the work of the Canadian Art School, Mr. Lismer is interested in etching and is a producer of fine prints. It gives pleasure to be able to quote from a letter which accompanied the photographs of these tiles:

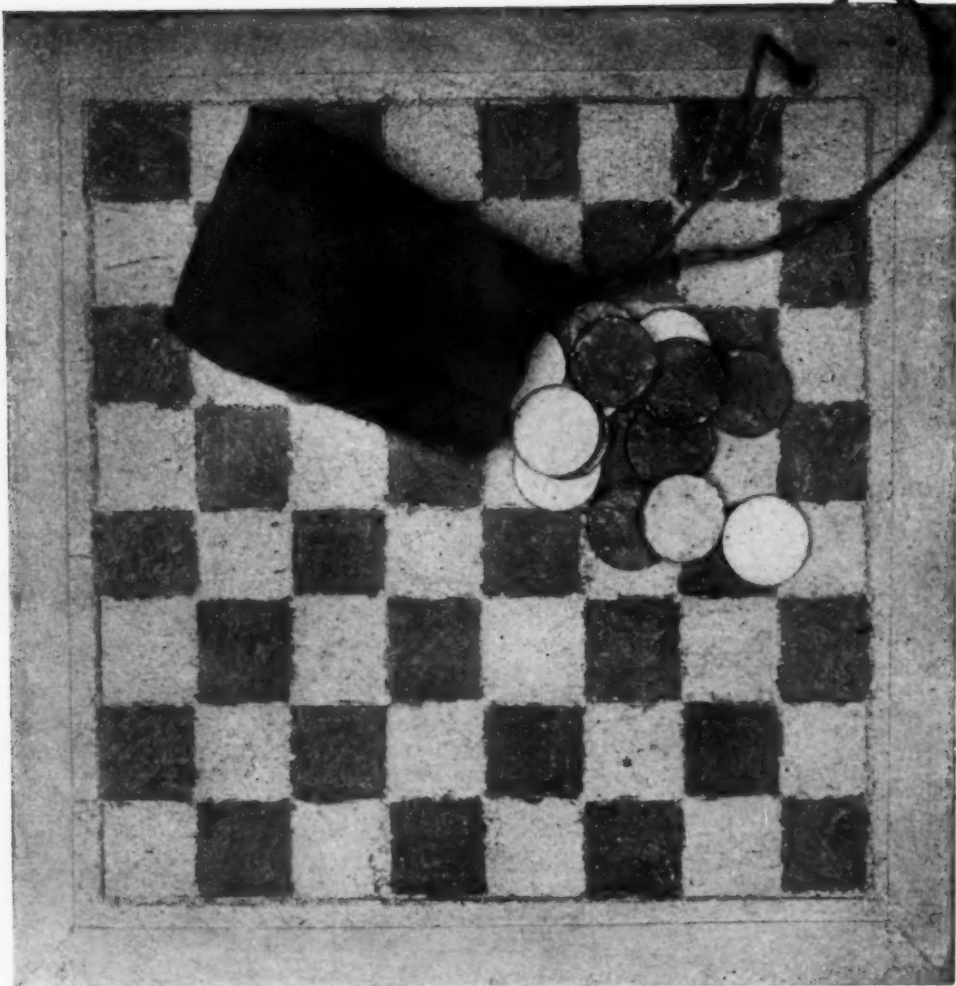
"These tiles are ordinary biscuit glazed commercial tiles and the designs are the result of the pupils' study of color harmony, and simple arrangement of shape. They are designed and painted with ceramic paint by the pupils and then fired in a china kiln for permanence. It is a simple means of applying art principles in a practical way and needs little material equipment. Later one of the tiles was embodied in the arrangement of the interior of a room on a large scale. The pupils also produced designs for curtains, wall papers, friezes, portières, etc., for this room by means of stencil. The class is composed of scholarship students from the public and high schools of Halifax. They are given one year free studentship with the opportunity of earning a second year's studentship. The first year is devoted to the study and application of sound principles of good arrangement in line, form, and color. The aim is not to produce great skill in representation but to develop a feeling of orderliness and an appreciation of beauty.

It has been found that every normal child possesses a love for beautiful design and color that needs only careful and conscientious application and instruction to achieve results that are really good. It also develops a sense of certainty in the matter of choice, a faculty that will be exercised in a thousand ways throughout life. The vague faculty known as personal taste is developed into a conscious ability to choose pleasing environment with certainty of arriving at harmonious results. There is little attempt in Canada as yet to establish in the public schools a sound system of training in appreciation and control of the simple mediums of expression. Its value industrially is not appreciated. The aim of the Victoria School of Art and Design is to encourage the growth of public interest in art education by means of sound principles taught to school teachers, scholarship students from the public schools and craftsmen in any trade or profession. The Halifax city schools have the advantage of an able supervisor of drawing in Miss Isobel Brodie who has developed the drawing course into a really vital and useful subject in the school curriculum. But things move very, very slowly in educational circles here and we have many years of work ahead before the subject of art instruction is specially recognized in the same spirit that it is being applied in the United States of America.

POSTERS IN THE GRADES have taken a new dignity and value since the enlistment of children in the campaign to further the purchase of Thrift Stamps was encouraged. Those of third grade children shown on the opposite page and of second grade children shown on page 289 are all from the schools of



POSTERS made by children in the Third Grade of the Public Schools of New Britain, Connecticut, under the direction of Mr. Joseph Wiseltier, Supervisor of Drawing.



AN INEXPENSIVE CHECKER BOARD MADE BY THE CHILDREN IN THE SEVENTH AND EIGHTH GRADES, ATLANTA, GEORGIA, UNDER THE DIRECTION OF MISS RUTH NORTHEN

New Britain, Conn., under Mr. Joseph Wiseltier. It is regretted that the entire series from first to eighth grades inclusive cannot be reproduced in this magazine as it would prove an interesting and valuable exposition of sequence both in kind and in quality.

CHECKER BOARD planning and construction has been a popular occupation in the grade schools during the past year in connection with other activities that resulted in products that seemed to meet some of the entertainment needs of soldiers in our cantonments and abroad. The board illustrated on this page was one of some very interesting problems

that were worked out by the young people of the North Avenue Presbyterian School of Atlanta, Ga. Miss Ruth Northen, who supervises this work, sends an explanatory letter from which the following is taken:

"Not being able to use the checker board in the School Arts Magazine for March 1918, on account of lack of funds, I worked out the enclosed board and introduced it into the sixth and seventh grades. The one I am sending you was made by a seventh grade pupil.

For materials we used the long paper boards on which dry goods comes; a roll of gummed paper, used by stores to seal packages, for binding the edges; and wax crayons for the checked design. The checker men were cut from cardboard until the children complained of the cutting hurting their hands. One of the boys offered to buy some gun wads at ten cents a box of two hundred and fifty. These they colored and used most successfully.



POSTERS made by children in the Second Grade of the Public Schools of New Britain, Connecticut, under the direction of Mr. Joseph Wiseltier, Supervisor of Drawing.
 289 *School Arts Magazine, January 1919*



SAND TABLE PROJECTS AS DEVELOPED AT THE BELMAR SCHOOL, PITTSBURGH, PA.

To place the checked design on accurately, they used a square of cross-sectioned paper, placing dots at the points located around the edge and at the corners, then connecting these across with a ruler.

The boys agreed to saw the boards for the girls if they in turn would make bags for them.

A board can be completed in less than two thirty-minute periods.

From the Second Grade through the Seventh they also made joke books and filled them with jokes (which I first censored), no two cover designs being alike. The stencils for cover decorations were made by seventh grade boys and girls.

The children have made thirty-four checker boards, ninety-six joke books, and several sets of cardboard dominoes which were sent through the Junior Red Cross to the soldiers.

At Christmas time from the second grade of the elementary school through the high school the children made colored paper boxes. They were filled by the cooking classes of the high school and sent to the soldiers in the hospital at the Fort. As a reward for good deportment children were chosen to deliver these gifts to the hospital at Fort McPherson."

SAND TABLE PROJECTS that show a creditable correlation between the classes in Art, Geography, and History were worked out in a primary school of Pittsburgh, Pa. The illustration on this page shows a plan of Pittsburgh's historical point which is made by the junction of the two rivers which form the Ohio. A vast amount of civic pride as well as information may be cultivated in our small people by such projects as this. The former will prove as valuable as the latter when our young citizens must give their attention and effort to larger projects suited to larger growth.

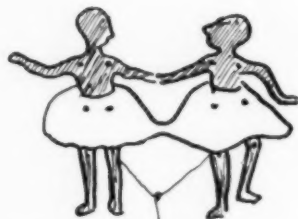
CONSTRUCTION WORK IN SAND that involves the observation of things close at

hand, that trains attention to the details of life as it exists about us, that compels comparison between the forces that surround us in Nature, and that invites speculation as to the diverse ways the natives of different countries utilize these forces and the materials provided by Nature, is well illustrated on the following page. This work as a method naturally belongs in the kindergarten and first grades, and it is difficult to estimate the part it plays in the total of educational processes and results. Much depends upon the teacher's ability to correlate this activity with the life interests and capacity of the children. This work proved most satisfactory as a developing and broadening influence in the education of young Porto Ricans who were under the supervision of Miss Floy Campbell at the time these sand table villages were made. The alert expressions of the young sand architects who are photographed with their miniature farms testify to their interest in the work and to their pride in its accomplishment. It may safely be predicted that they will not forget nor lose interest in the types of houses, sorts of vegetation, nor shapes and traits of animals that were familiar to them at this particular time. It would be a good scheme educationally if this same sort of perception and memory training could be developed through all school grades by means of problems suited progressively to the growth of children until a *habit* of concentrated perceiving and memorizing had been established.



SAND TABLE projects worked out at Rio Piedras under the direction of Miss Floy Campbell.
291 *School Arts Magazine, January 1919*

JUMPING JACKS THAT JUMP...



Joints at
knees, hips
and shoulders.



The feet moved by
strings. Arms held
by brass fasteners
but not attached
to strings.



Back sides were made for all dolls. These were fastened at shoulders and left hanging so as not to interfere with strings. Use punch holes and brass fasteners.

A NEW TYPE OF JUMPING JACK CONTRIBUTED BY MISS ELAINE L. STEVENSON, WESTERN STATE NORMAL, KALAMAZOO, MICHIGAN

JUMPING JACKS that seem to be victims chosen from a different list of acquaintances than that of our familiar monkey crowd, are reproduced above from sketches sent by Miss Elaine L. Stevenson of the Art Department, Western State Normal School, Kalamazoo, Mich. These jacks were made in the beginner's art class and to prove that the play instinct survives the years given to grade school work a statement is included in the letter accompanying the jacks, to the effect that the normal students enjoyed and purchased them as well as the training school children. The following

also taken from the letter tells how it happened that some of the most dignified friends of our fancy and friction were made to dangle and jiggle to the pulling of strings:

"Instead of taking the ordinary form for a jumping-jack, we made lists of familiar characters such as children are fond of thinking about. These were worked out in cardboard and cover paper of bright colors. Characters such as Charlie Chaplin, the Gold Dust Twins, Buster Brown, Dutch Cleanser, policemen, Peter Rabbit (his ears moved, too), Mr. Frog, and even Santa Claus helped to make our exhibit a merry one. No two results were alike. Then we had a Red Cross sale and all the Jacks were sold quickly to teachers as well as children."

THE ALPHABETICON DOUBLE REFERENCE INDEX

USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, (see page opposite) SAND TABLE WORK 16.

¶In the upper right corner write the specific subject. For example, GEOGRAPHY CORRELATION.

¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 1, for it might be needed in such *School Topics* as Nature Study or Geography.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising.....43
2 Illustration	Animal Life.....14
3 Transportation	Architecture.....34
4 Object Drawing	Basketry.....26
5 Photography	Bird Life.....13
6 Landscape	Block Printing.....25
7 Picture Study	Bookplates.....48
8 History of Art	Bookbinding.....50
9 Natural Forces	Borders.....35
10 Plant Life	Calendars.....45
11 Fish Life	Clay Work.....17
12 Insect Life	Color Study.....40
13 Bird Life	Costume.....21
14 Animal Life	Cover Design.....46
15 Human Figure	Decorative Arrangement 38
16 Sand Tables	Embroidery.....22
17 Clay Work	Fish Life.....11
18 Paper Work	Geometric Drawing.....28
19 Weaving	History of Art.....8
20 Sewing	Holiday Projects.....44
21 Costume	Human Figure.....15
22 Embroidery	Illustration.....2
23 Lace Work	Insect Life.....12
24 Stencil Work	Interior Decoration.....33
25 Block Printing	Lace Work.....23
26 Basketry	Landscape.....6
27 Leather Work	Leather Work.....27
28 Geometric Drawing	Lettering.....42
29 Working Drawing	Machinery.....32
30 Woodwork	Metal Work.....31
31 Metal Work	Natural Forces.....9
32 Machinery	Object Drawing.....4
33 Interior Decoration	Paper Work.....18
34 Architecture	Photography.....5
35 Borders	Picture Study.....7
36 Surface Designs	Plant Life.....10
37 Rosettes, Florettes	Poster Design.....47
38 Decorative Arrangement	Principles of Beauty.....39
39 Principles of Beauty	Printing.....49
40 Color Study	Rosettes and Florettes.....37
41 Symbolism	Sand Table Work.....16
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Editorial News

PRIZE ESSAY CONTEST under the auspices of The American School Peace League this year is a plan to co-operate with President Wilson in making a League of Nations an essential part of the peace settlement. Two sets of prizes, to be known as the Seabury Prizes, are offered for the best essays on one of the following subjects:

1. Teaching the Idea of a League of Nations. Open to Seniors in Normal Schools
2. The Essential Foundations of a League of Nations. Open to Seniors in Secondary Schools.

Three prizes of seventy-five, fifty, and twenty-five dollars will be given for the best essays in both sets. The contest closes March 1, 1919.

Conditions of the Contest. Essays must not exceed 5,000 words (a length of 3,000 words is suggested as desirable), and must be written preferably in typewriting, on one side only of paper, 8 x 10 inches, with a margin of at least 1¼ inches. Manuscripts not easily legible will not be considered.

The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, school, and home address, and sent to Mrs. Fannie Fern Andrews, Secretary, American School Peace League, 405 Marlborough Street, Boston, Mass., not later than March 1, 1919. Essays should be mailed flat (not rolled).

The award of the prizes will be made at the Annual Meeting of the League in July, 1919.

Information concerning literature on the subject may be obtained from the Secretary.

For the past two years, in view of the universal interest in international relations, many principals have introduced the contest as a part of the regular school work. This year we are asking the schools to incorporate the essay contest into the regular work as part of our plan to co-operate with President Wilson in making a League of Nations an essential part of the Peace Settlement. Schools taking part in the contest are asked to send in their best essay, which will be submitted to the judges.

AN AMERICAN OPPORTUNITY for American art teachers. Every live art teacher will want to share in the benefits to be derived from the plans made by the American Federation of Arts of Washington, D. C., toward art education.

This organization works for the growth of American art and arranges standard exhibitions of paintings and plans lectures accompanied by stereopticon slides which can be secured by art organizations and schools by paying the costs of transportation and insurance.

A fee of ten dollars enrolls a school as a member, entitling it to the Federation's magazine and opportunity of selecting exhibitions and lectures. To those not members a fee of three dollars is charged for each lecture and a receipt of a guarantee against loss or breakage of slides.

If as a teacher you wish to keep real art interest in your classes, what better plan can you think of than these lectures and slides?

Here's the feast of good things that are available:

- No. 1. American Painting—Early and modern painters.
- No. 2. American Painting—Brief general survey of foremost American art achievements.
- No. 1. American Sculpture—Early and modern sculptors.
- No. 2. American Sculpture—Brief survey of most striking examples.
- No. 1. Civic Art—Examples of American and foreign city-building.
- No. 2. Civic Art—Examples of most successful city-building in United States.

American Mural Painting, American Illustration, George Innis, Contemporary Painting in Europe and America, British Painting, French Painting, French Architecture, French Sculpture, Rembrandt, Painters of the Mode, Sorolla, Mezzotint Engravings, Furniture, Tapestry, Lace, The Boston Museum of Fine Arts, Design—Its Use and Abuse, Art in the Public Schools, Art and War.

Twenty-five subjects, all prepared by authors of note in the field of art and just the subjects to fit in with up-to-the-minute requirements of American art!

And the exhibitions,—they're another surprisingly good list.

Every high school art department should commence planning an exhibition or handicraft sale to secure funds for enrolling in the American Art Federation and lining up for